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ABSTRACT

The curriculum guide (developed by the South Carolina Office of Vocational Education, the School of Home Economics of Winthrop College, business leaders, and distributive educators) is designed for the teaching of a one-year distributive education specialty program for 12th grade students interested in pursuing a career in fashion merchandising. Topics covered are the nature of fashion producers of fashion apparel, retail distributors of fashion, buying and selling fashion merchandise, and promotion of fashion. Each topic lists corresponding behavioral objectives, suggested activities, and resources. The 40-page appendix includes a suggested topical outline for fashion merchandising, suggested resources (instructional books, books, periodicals and trade papers, consumer magazines, trade associations, and government agencies), and suggested equipment for display. (EA)

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FASHION MERCHANDISING

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FASHION MERCHANDISING

CURRICULUM GUIDE

State Department of Education
Office of Vocational Education
Distributive Education Service
Columbia, South Carolina 29201

In Cooperation With

Vocational Education Media Center
Clemson University
Clemson, South Carolina 29631

1973

FOREWORD

During the past two school years, the State Department of Education, Office of Vocational Education, Distributive Education Services, in cooperation with Winthrop College, School of Home Economics, business leaders and Distributive Educators from this and other leading states in Distributive Education have worked together in developing the Fashion Merchandising Curriculum Guide you have before you.

This Curriculum Guide is designed to supplement your teaching materials and techniques in the teaching of a one year Distributive Education specialty program in Fashion Merchandising to be taught to twelfth grade students interested in pursuing a career in the broad, exciting, dynamic field of Fashion Merchandising.

We, of South Carolina, are fortunate in having had the opportunity to draw from development materials in Fashion Merchandising in designing what we feel is the most comprehensive, manageable curriculum guide yet published for use at the secondary level.

As you review and implement this guide, please let us know how the guide might be improved so that we may better serve you in meeting the needs of your students.

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September 1973

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CONTENTS

Page

Acknowledgement iii

TOPICS

I. THE NATURE OF FASHION

A. Interrelationship of Clothing and Culture 1

B. The Terminology of Fashion. 4

C. Components of Fashion 5

D. Fashion Cycle 8

E. Factors Influencing Fashion Movement. 9

F. Theories of Fashion Adoption. 11

G. Fashion Acceptance. 12

H. Social and Psychological Aspects of Clothing. 13

I. Clothing as a Medium for Artistic Perception, Expression, and Experience 17

CONTENTS (continued)

Page

II. THE PRODUCERS OF FASHION APPAREL

A. Development of the Apparel Industry 21

B. Organization of the Apparel Industry. 22

III. RETAIL DISTRIBUTORS OF FASHION

A. History and Development of Fashion Retailing. 24

B. Modern Distributors of Fashion Retailing. 25

IV. BUYING AND SELLING FASHION MERCHANDISE

A. Interpreting Consumer Demand. 28

B. Sources of Information Concerning Consumer Demand 30

C. Store Image 32

D. Store Organization. 34

E. Merchandising and Planning Control. 37

F. Mathematics of Fashion Merchandising. 41

CONTENTS (continued)

Page

V. PROMOTION OF FASHION

A. Sources of Fashion Information. 47

B. Advertising and Display 50

C. Fashion Shows 55

APPENDIX

A - Suggested Topical Outline. 63

B - Suggested Resources. 80

C - Suggested Equipment for Display. 93

CURRICULUM GUIDE - FASHION MERCHANDISING

TOPIC FOR DISCUSSION

I. THE NATURE OF FASHION

A. Interrelationship of clothing and culture

BEHAVIORAL OBJECTIVE(S)

1. The student will describe orally one basic function of dress.

2. Given three patterns of dress, the student will describe in writing how clothing customs are transmitted from society to the individual.

3. After completing assigned reading on the history of fashion, the student will describe orally how current fashions are adopted from historic patterns of dress.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES*
A. Discuss the following generalizations: 1. In all cultures, dress has provided a means of physical protection; self-adornment; concealment of body, and self-expression. 2. Dress emanates from the culture and reflects the political, economic, and religious mores of the times.	Bigelow. Fashion in History Apparel in the Western World. Contini. Fashion from Ancient Egypt to the Present Day. Craig. Clothing: A Comprehensive Study. Flugel. The Psychology of Clothes. Gawne. Dress: The Clothing Textbook. Horn. The Second Skin. Kefgen, and Specht-Touchie. Individuality in Clothing Selection and Personal Appearance. Langer. The Importance of Wearing Clothes. *See Appendix B for complete citation on resources.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
3. Clothing customs are transmitted from group to group, generation to generation, and from the society to the individual. a. Some customs of dress are only folkways, and conformity to these is not essential to the welfare of the group; other customs of dress are considered mores and embody the basic moral values of the culture. b. Dress takes on new meanings and associations as the social environment changes. Similar, but not necessarily identical, customs are carried from generation to generation. c. Individuals learn by social sanction what clothing behaviors are accepted in the culture. 4. Dress forms tend to change little in societies in which technology and means of communication lag, whereas fashion becomes a powerful force in technologically progressive and competitive societies.	Latzke, and Hastetler. The Wide World of Clothing. Laver. Dress. Laver. Modesty in Dress. Roach, and Eicher. Dress, Adornment, and the Social Order. Roach, and Eicher. The Visible Self: Perspectives in Dress. Rosencranz. Clothing Concepts. Rudofsky. The Unfashionable Human Body. Tolman. Guide to Fashion Merchandise Knowledge.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
5. Civilizations of the past have bequeathed a rich heritage of dress to present fashions and have left a lasting impression on fabric and garment terminology. B. Choose several current fashions (halter-type garments, bared midriff, low cut dresses) and discuss their inconsistency with the modesty theory in dress. C. Debate: "Clothes which cover the body do not necessarily conceal it."	

I. THE NATURE OF FASHION

B. The Terminology of Fashion

BEHAVIORAL OBJECTIVE(S)

1. Given a list of fashion terms, the student will correctly identify ninety percent.

2. The student will differentiate in writing between style, fashion, and fad.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Define and illustrate the following terms: a. fashion b. style c. apparel d. taste e. design f. classics g. fads h. additional fashion terms 2. Select items of wearing apparel for men and women. Discuss whether each is a fashion, style or fad. 3. Prepare a bulletin board and display currently popular fashions with similar styles from the past. Discuss how current fashions reflect social mores of the times. 4. Debate: "Clothes become obsolete when they are no longer in fashion."	Bigelow. Fashion in History Apparel in the Western World. Brockman. The Theory of Fashion Design. Contini. Fashion from Ancient Egypt to the Present Day. Horn. The Second Skin. Jarnow, and Judelle. Inside the Fashion Business. Kefgen, and Specht-Touchie. Individuality in Clothing Selection and Personal Appearance. Roach, and Eicher. The Visible Self: Perspectives in Dress. Rosencranz. Clothing Concepts. Tolman. Guide to Fashion Merchandise Knowledge. Troxell, and Judelle. Fashion Merchandising.

I. THE NATURE OF FASHION

C. Components of Fashion

BEHAVIORAL OBJECTIVE(S)

1. Given ten swatches of fabric, the student will correctly identify the texture of seven swatches.
2. The student will identify the color harmonies depicted in three illustrations.
3. Given a list of the three basic dress silhouettes, the student will find illustrations of these.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Define and illustrate the components of fashion: silhouette, details, texture, and color. a. silhouette (also referred to as shape or form) *in clothing, form is created by the body itself, by the silhouette of the costume, and by the individual shapes within the external contour* b. details *the individual parts that comprise the silhouette or make up its structure are called details. Silhouettes gradually evolve, from one to another, through changes in detail.*	American Fabrics. AF Encyclopedia of Textiles. Chambers. Color and Design: Fashion in Men's and Women's Clothing and Home Furnishings. Craig. Clothing: A Comprehensive Study. Gawne. Dress: The Clothing Textbook. Horn. The Second Skin Kefgen, and Specht-Touchie. Individuality in Clothing Selection and Personal Appearance. Patrick. Distinctive Dress. Rosencranz. Clothing Concepts. Spears. How to Wear Colors - with Emphasis on Dark Skins. Tolman. Guide to Fashion Merchandise Knowledge. Periodicals and trade papers.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

RESOURCES

c. texture

the character of texture is expressed through its visual appearance, feel and hand

d. color

complex, yet stimulating, color varies greatly in its three dimensions of hue, color, and intensity

2. Secure samples of fabric illustrative of different types of textures:

   a. glossy
   b. heavy and bulky
   c. stiff
   d. sheer
   e. smooth
   f. soft
   g. rich and luxurious

3. Assemble large swatches of velvet, denim, burlap, voile, satin, corduroy, etc. Display these on the bulletin board along with illustrations of current fashions made from these fabrics.

4. Discuss how the texture of fabrics influences the silhouette, the drape of a garment, and the color of the garment.

I. THE NATURE OF FASHION

C. Components of Fashion (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
5. Discuss and illustrate the different color harmonies: a. monochromatic b. analogous c. complementary d. double complementary e. split complementary f. triad 6. Discuss color symbolism in various cultures and societies. 7. Select colored pictures of illustrations of popular designers and discuss the use of color. 8. Discuss and illustrate with actual garments how variations in detail offer both designer and consumer unlimited opportunity to express individuality within the framework of an accepted fashion silhouette.	

I. THE NATURE OF FASHION

D. Fashion Cycle

BEHAVIORAL OBJECTIVE(S)

1. The student will list and describe in writing the five phases through which a fashion passes in its life cycle.

2. Given three items of wearing apparel, the student will describe orally the correct phase of the fashion cycle.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Define and illustrate the five phases of a fashion cycle: introduction, rise, culmination, decline, obsolescence. This process can be represented visually by using a curve similar to the bell curve of a frequency distribution. 2. Select items of wearing apparel that are representative of the five phases of a fashion cycle. 3. Illustrate a broken fashion cycle. Tell why the cycle was not completed. 4. Through the use of periodicals, trace an article of wearing apparel through the five phases of the fashion cycle.	Anspach. The Why of Fashion. Chambers, and Moulton. Clothing Selection. Craig. Clothing: A Comprehensive Study. Horn. The Second Skin. Troxell, and Judelle. Fashion Merchandising. Current and past issues of periodicals. (Appendix B, page 88.

I. THE NATURE OF FASHION

E. Factors Influencing Fashion Movement

BEHAVIORAL OBJECTIVE(S)

1. Given a list of three social, three economic, and three technical changes within the past decade, the student will explain in writing how these factors influenced current fashion.

2. The student will describe orally five accelerating and/or retarding factors which influence fashion movement.

3. The student, after a field trip to a department store, will list ten products which had an emphasis on fashion.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Summarize significant developments in the following environmental areas during recent years: a. social; b. economic; c. technological; d. political. Which developments accelerated fashion and which developments retarded fashion?	Periodicals and trade papers. Time, Newsweek Newspapers American Fabrics. AF Encyclopedia of Textiles. Anspach. The Why of Fashion Brockman. The Theory of Fashion Design. Contini. Fashion from Ancient Egypt to the Present Day. Craig. Clothing: A Comprehensive Study. Horn. The Second Skin. Kefgen, and Specht-Touchie. Individuality in Clothing Selection and Personal Appearance. Langer. The Importance of Wearing Clothes.
2. Relate current trends in men's and women's apparel to social, economic, political, and and technological happenings of our times. a. Clothing reflects social attitudes and values and is related to social change. (1. Individuals who are able to challenge the status quo bring about innovation in dress which may become integrated into the culture.	

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
(2. The rate of fashion change is related to the rate of change in culture. (3. Clothing may present a value model for the masses and be an instrument in shaping the values of the multitude. 3. Discuss how social and political movements related to male-female competition have altered traditional sex roles and sex-dress identity. 4. Explain how technological changes affect fashion. a. Technology and communication accelerate change whereas custom retards change. b. The distribution and diffusion of basic fabrics and dress forms increase with technological advancements in communication and transportation. 5. Discuss how fashion changes come about. Do fashions tend to change more or less rapidly today than ten years ago? 6. Visit department stores in the community or study mail-order catalogs. What evidences of the influence of fashion in our lives can be found? 7. Conduct a class debate on the following topic: Fashion changes radically after every war.	Roach, and Eicher. The Visible Self: Perspectives in Dress. Rosencranz. Clothing Concepts. Ross. Taste in America. Rudofsky. The Unfashionable Human Body. Editors of TIME-LIFE Books. This Fabulous Century. New York: Time-Life Books, 1970. *Books include all phases of American life from 1870 to 1970. Well illustrated.* Refer to Topical Outline. Appendix A, page [illegible].

I. THE NATURE OF FASHION

F. Theories of Fashion Adoption

BEHAVIORAL OBJECTIVE(S)

1. The student given five illustrations of wearing apparel will identify, orally, whether each illustration depicts high fashion or mass fashion.

2. The student will describe, in writing, how a high fashion becomes a mass fashion.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Discuss and illustrate the "trickle-down," "trickle-across" or mass-market, and the "bottom-up" theories of fashion adoption. 2. Discuss the significance for merchandising of the "trickle-across" theory of fashion adoption. 3. Explain what is meant by the following statement: "Fashion changes in an evolutionary manner rather than a revolutionary manner."	Refer to Topical Outline, Appendix A. Current issues of periodicals, Appendix B. Anspach. The Why of Fashion. Brockman. The Theory of Fashion Design. Craig. Clothing: A Comprehensive Study. Horn. The Second Skin. Jarnow, and Judelle. Inside the Fashion Business. Kefgen, and Specht-Touchie. Individuality in Clothing Selection and Personal Appearance. Roach, and Eicher. The Visible Self: Perspectives in Dress. Rosencranz. Clothing Concepts. Troxell, and Judelle. Fashion Merchandising.

I. THE NATURE OF FASHION

G. Fashion Acceptance

BEHAVIORAL OBJECTIVE(S)

1. The student will define and list five characteristics of a fashion leader and a fashion follower.

2. Given a list of nine fashion designers, the student will select five and identify the time each designer became prominent and the fashion innovation for which each is known.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Discuss the statement: "People in the public eye are prime candidates for positions of fashion leadership." Give examples of specific types of public figures who exerted fashion leadership and/or the fashions they popularized. 2. Define and illustrate the characteristics of fashion innovators and fashion followers. 3. Discuss the role of the designer, the manufacturer, the retailer, and the customer in relation to fashion change. 4. Select prominent designers and indicate the fashion innovation for which each is known. Refer to fashion periodicals and Women's Wear Daily for current designers.	Anspach. The Why of Fashion. Brockman. The Theory of Fashion Design. Contini. Fashion from Ancient Egypt to the Present Day. Daves. Ready Made Miracle. Fairchild. The Fashionable Savages. Garland. Fashion. Horn. The Second Skin. Kefgen, Specht-Touchie. Individuality in Clothing Selection and Personal Appearance. Levin. The Wheels of Fashion. Tolman. Guide to Fashion Merchandise Knowledge. Troxell, and Judelle. Fashion Merchandising. Vecchio, and Riley. The Fashion Makers. Current periodicals and trade papers.

I. THE NATURE OF FASHION

H. Social and psychological aspects of clothing

BEHAVIORAL OBJECTIVE(S)

1. Given a list of terms used to describe the functions of fashion, the student will identify, in writing, ninety percent of the terms.

2. Given four illustrations, the student will describe, orally, the role(s) being played by the person(s) in each illustration.

3. The student will describe, orally, two articles of clothing that denote sex, age, and status.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. *The importance of clothing (fashion) will vary between individuals and from group to group; however, the need to adorn the body is universal in mankind. The adornment of the body with clothing may satisfy a number of social and psychological needs both for the individual and the individual as a member of a group.* Primary among these are: a. Clothing is related to group identification and group behavior. (1. Clothing often reflects social stratification because attitudes and clothing practices may differ at the various socioeconomic levels.	Anspach. The Why of Fashion. Craig. Clothing: A Comprehensive Study. Horn. The Second Skin. Langer. The Importance of Wearing Clothes. Roach, and Eicher. Dress, Adornment, and the Social Order. Roach, and Eicher. The Visible Self: Perspectives in Dress. Rosencranz. Clothing Concepts. Rudofsky. The Unfashionable Human Body.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
(2. Clothing becomes a less reliable indicator of social class or economic status as similar kinds of clothing become increasingly available to all persons. b. Clothing is a means of communicating role. (1. An individual may be more readily accepted in a particular role if he conforms to the group's clothing expectations for that role. (2. Clothing may help the individual to make adjustments when changing from one role to another and to attain success in that role. c. In order to conform to the accepted clothing customs of a group, the individual must accurately perceive these customs. d. Clothing may be used as a means of satisfying basic needs when these needs are not met in other ways. e. Clothing is used in defense or enhancement of the self.	

I. THE NATURE OF FASHION

H. Social and psychological aspects of clothing (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
f. Clothing reflects an individual's self-concept. g. Clothing and decoration function to convey the individual's mental state, moods, and feelings to others. h. Clothing is a clue to personality; it conveys an impression of what the individual is, does, and believes. i. An individual uses clothing as a cue in forming impressions of others. (1. Impressions made by appearance and dress have greater impact in limited contact situations. (2. In order to create desired impressions through dress, the individual needs to be aware of the meaning dress communicates to others. j. As an individual matures, his clothing perceptions and values change. *Time may prohibit the discussion of all of the above generalizations. Select for discussion the generalizations most applicable to the students enrolled in your class(es).*	

I. THE NATURE OF FASHION

H. Social and psychological aspects of clothing (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
2. Have the students make a school survey on patterns of dress. Discuss possible reasons as to why these particular garments were worn to school.	
3. Discuss the meaning of "appropriate dress" in the local community.	
4. Have the students "shop" the local retail stores to find out if the stores stock merchandise that meets the criteria of "appropriate dress."	
5. How does the ever-shifting erogenous zone influence fashion?	
6. Conduct a class discussion on the pros and cons of conformity in dress.	

I. THE NATURE OF FASHION

I. Clothing as a medium for artistic perception, expression, and experience.

BEHAVIORAL OBJECTIVE(S)

1. The student given an article of wearing apparel will describe, orally, the art components of the garment and identify the type of figure(s) for which the garment was designed.

2. Given illustrations of clothing, the student will choose those illustrations which show good lines, texture, and color for his/her figure type as judged by the instructor.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. *Clothing is one means through which the components of art are illustrated, perceived, and experienced. Through clothing design, we can attune our eyes to subtle variations of tone or color, which in turn helps to sensitize us to similar elements in artistic form.* a. Clothing may be a means through which the components of art are perceived, illustrated, and experienced. b. Art components in clothing may be utilized to express meanings, feelings, ideas, and emotions. c. The elements of art and dress may be organized in such a way that the effect of individual elements is intensified, tempered, or obscured.	AHEA. Aesthetics and Clothing. Chambers, and Moulton. Clothing Selection. Craig. Clothing: A Comprehensive Study. Gawne. Dress: The Clothing Textbook. Horn. The Second Skin. Kefgen, and Specht-Touchie. Individuality in Clothing Selection and Personal Appearance. Lester, and Oerke. Accessories of Dress. Patrick. Distinctive Dress. Rosencranz. Clothing Concepts. Rudofsky. The Unfashionable Human Body. Spears. How to Wear Colors - with Emphasis on Dark Skins.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
d. Variation in the use of art components may alter the frame of reference in which we see the human form. e. Clothing as a form of artistic expression reflects the cognitive, moral, and social aspects of the era, culture, or society in which it is created. f. "Taste" in dress refers to sets of values used by an individual or a society in making critical judgments or fine discriminations. g. Taste is affected by education, by one's perceptual abilities, and by the moral pattern of an era. *Through discussion of the above generalizations, help the student visualize the components of a garment and how the components of a garment make it a saleable article in the market. Refer back to section C of Unit I.* 2. Select an article of wearing apparel in several different colors. Ask the students to select the color(s) most pleasing to them. Discuss the importance of color in selling fashion.	

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
3. Discuss how an individual may improve his appearance by using art components to create optical illusions. Discuss the elements of design: form and shape, line, texture and patterns, and color. 4. Discuss the use of such optical illusion techniques as vertical, horizontal, diagonal, and curved lines in designing clothes for figures that vary from the average. 5. Discuss the importance of scale in the choice of accessories. 6. Changing tastes are all a part of the changing times. Fashion historian James Laver submits that the same costume will likely receive the following evaluations at different times throughout its fashion cycle:	

I. Clothing as a medium for artistic perception, expression, and experience (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES

Indecent	10 years before its time
Shameless	5 years before its time
Daring	1 year before its time
SMART	
Dowdy	1 year after its time
Hideous	10 years after its time
Ridiculous	20 years after its time
Amusing	30 years after its time
Quaint	50 years after its time
Charming	70 years after its time
Romantic	100 years after its time
Beautiful	150 years after its time [1]

Secure several garments or use illustrations of garments and evaluate alluding to Laver's theory.

[1] Laver, James. Taste and Fashion. London: Faber and Faber Ltd., 1941.

TOPIC FOR DISCUSSION

II. THE PRODUCERS OF FASHION APPAREL

A. Development of the Apparel Industry

BEHAVIORAL OBJECTIVE(S)

1. The student will describe, orally, the impact the sewing machine, the Civil War, and the Gold Rush had on the development of the ready-to-wear industry in America.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Trace the development of the ready-to-wear industry in America from the turn of the century until the end of World War II. 2. Discuss the major factors contributing to the growth of the men's and women's apparel industry. 3. Discuss the role played by the International Ladies' Garment Workers Union and the Amalgamated Clothing Workers of America in the development of the ready-to-wear industry. 4. List and discuss the important factors that served to encourage the development of mass production of apparel in the United States during the nineteenth century. 5. Discuss the effect of extensive immigration on the development of the apparel industry in the United States.	Arnold, and White. Clothes and Cloth: America's Apparel Business. Craig. Clothing: A Comprehensive Study. Daves. Ready Made Miracle. Feldman. Fit for Men: A Study of New York's Clothing Trade. Horn. The Second Skin. Jarnow, and Judelle. Inside the Fashion Business. Latzke, and Hastetler. The Wide World of Clothing. Levin. The Wheels of Fashion. Richards. The Ready-to-wear Industry, 1900-1950.

II. THE PRODUCERS OF FASHION APPAREL

B. Organization of the Apparel Industry

BEHAVIORAL OBJECTIVE(S)

1. The student will list and describe the characteristics of the major apparel centers in the United States.

2. The student will describe, in writing, the functions of the manufacturers, the jobbers, and the contractors in the production of wearing apparel.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

1. Define the following terms:

   a. apparel manufacturer
   b. apparel jobber
   c. apparel contractor
   d. section work
   e. sample hand
   f. marker
   g. Haute Couture
   h. couturier
   i. couturière
   j. Chambre Syndicale de la Couture Parisienne
   k. caution
   l. toile
   m. line-for-line copy
   n. adaptation
   o. Ford
   p. dog
   q. the "rag" business
   r. piracy

2. Discuss the New York, Dallas, and Los Angeles areas as the most important apparel production centers in the United States.

3. Discuss the pros and cons of "style piracy."

RESOURCES

Anspach. The Why of Fashion.
Arnold, and White. Clothes and Cloth: America's Apparel Business.
Craig. Clothing: A Comprehensive Study.
Daves. Ready Made Miracle.
Fairchild. The Fashionable Savages.
Hall. Made in New York - Case Studies in Metropolitan Manufacturing.
Horn. The Second Skin.
Jarnow, and Judelle. Inside the Fashion Business.
Latzke, and Hastetler. The Wide World of Clothing.
Levin. The Wheels of Fashion.
Roshko. The Rag Race.
Stuart. The American Fashion Industry.

II. THE PRODUCERS OF FASHION APPAREL

B. Organization of the Apparel Industry (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
4. Debate: Fashion is a "Tale of Two Cities," New York and Paris.	
5. List and discuss the specific operations involved in the production of apparel.	
6. Discuss the steps an apparel producer takes in creating a line.	
7. Discuss the influence of labor organizations on the production and distribution of apparel.	
8. Discuss marketing trends now appearing in the production of apparel fashions.	

TOPIC FOR DISCUSSION

III. RETAIL DISTRIBUTORS OF FASHION

A. History and Development of Fashion Retailing

BEHAVIORAL OBJECTIVE(S)

1. The student will identify in writing at least three kinds of merchandise sold by the peddler, mail-order houses, and the general store. The student will explain at least one contribution each made during the early years of America's development.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Discuss the type of merchandise sold by the peddler, mail-order houses, and the general store. What function did each play in the promotion of fashion apparel? 2. Prepare a list of questions that may be used as the basis of a survey of the leading merchant(s) of the community. Assign each class member different merchants to interview, questions to include are: (a) what is the history of the store; (b) what changes have taken place in the store in the past 25 years; and (c) the merchant's views of how retailing has changed in that period of time. Each student will present an oral report.	Craig. Clothing: A Comprehensive Study. Duncan, Phillips, and Hollander. Modern Retail Management: Basic Concepts and Practices. Fitzgibbon. Macy's, Gimbels and Me. Herndon. Satisfaction Guaranteed, an Unconventional Report to Today's Consumers. Horn. The Second Skin. Jarnow, and Judelle. Inside the Fashion Business. Latzke, and Hastetler. The Wide World of Clothing. NRMA. The Buyer's Manual. Troxell, and Judelle. Fashion Merchandising. Wingate, and Samson. Retail Merchandising.

III. RETAIL DISTRIBUTORS OF FASHION

B. Modern Distributors of Fashion Retailing

BEHAVIORAL OBJECTIVE(S)

1. The student will define and list at least four characteristics of a department store.

2. The student given a list of retail stores in the community will identify the type of retail outlet.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Define the following types of retail outlets: a. department store b. specialty store c. variety store d. discount store 2. Trace the development of the modern department store from the dry goods store of the late nineteenth century to the "shopping mall" of today. 3. Have the students write a paper, on the comparison between two shopping areas or stores in the area in terms of: a. type of clientele b. activity at peak hours c. the most active shops or departments d. the general atmosphere of the stores e. line of merchandise carried f. services offered or functions performed	Craig. Clothing: A Comprehensive Study. Duncan, Phillips, and Hollander. Modern Retail Management: Basic Concepts and Practices. Fitzgibbon. Macy's, Gimbels and Me. Herndon. Satisfaction Guaranteed, an Unconventional Report to Today's Consumers. Horn. The Second Skin. Jarnow, and Judelle. Inside the Fashion Business. Latzke, and Hastetler. The Wide World of Clothing. NRMA. The Buyer's Manual. Troxell, and Judelle. Fashion Merchandising. Wingate, and Samson. Retail Merchandising.

III. RETAIL DISTRIBUTORS OF FASHION

B. Modern Distributors of Fashion Retailing (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
4. Discuss the advantages a department store has over other stores in attracting and serving the customer.	
5. What advantages does a specialty shop have in meeting its local fashion competition?	
6. What are some of the major attractions of the discount store to the fashion consumer?	
7. To which forms of retailing would you turn for fashion merchandise in the early, culmination, and declining stages of its cycle?	
8. In which stores would you expect to find: (a) nationally advertised brands; (b) private brands; (c) opportune buys of national and unbranded goods?	
9. Develop several illustrations of the following statement: "As the tastes and needs of people change, new forms of retailing develop to serve them."	
10. Discuss the effect of the mass movement to the suburbs and the rise of suburban shopping centers upon downtown retail stores.	

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
11. Discuss the following statement and its implications for the fashion retailer and fashion producer: "The moment of truth in the fashion business comes when the consumer inspects the merchandise offered by a retail distributor."	

TOPIC FOR DISCUSSION

IV. BUYING AND SELLING FASHION MERCHANDISE

A. Interpreting consumer demand

BEHAVIORAL OBJECTIVE(S)

1. Given the problem of developing a new apparel store in a shopping center, the student will list at least five factors necessary to know before deciding on the type of merchandise to buy.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Contrast the characteristics of the typical consumer of today with those of the mid-fifties to mid-sixties.	Periodicals and trade papers
2. Discuss the important social and economic changes that have markedly influenced the nature of consumer demand. Discuss implications for retail merchandising.	Anspach. The Why of Fashion.
3. Discuss reasons why consumers patronize one store rather than another.	Craig. Clothing: A Comprehensive Study.
4. Discuss how the desire to be different, yet conform, has manifested itself in both men's and women's current fashion apparel.	Duncan, Phillips and Hollander. Modern Retailing Management: Basic Concepts and Practices.
5. List the buyer's major responsibilities with regard to satisfying consumer demand. What are two basic attitudes or strategies the buyer should adopt in order to stay ahead of competition?	Garrett and Metzen. You Are A Consumer of Clothing.
	Gold. How to Sell Fashion.
	Jarnow and Judelle. Inside the Fashion Business.
	National Retail Merchants Association. The Buyer's Manual.
	Rosencranz. Clothing Concepts.

IV. BUYING AND SELLING FASHION MERCHANDISE

A. Interpreting consumer demand (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
6. Select one of the students to assume the role of a promoter of a new shopping mall. Class members should be prospective store owners in the new mall. What questions should the prospective owners ask the promoter of the mall? What factors should a prospective store owner consider in locating a store within a new shopping mall?	Roach and Eicher. The Visible Self: Perspectives in Dress. Troxell and Judelle. Fashion Merchandising. Wingate and Nolan. Fundamentals of Selling. 9th Ed. Wingate ard Samson. Retail Merchandising. Paperbacks: Fashion Buying Fashion Sales Promotion Principles of Personal Selling

IV. BUYING AND SELLING FASHION MERCHANDISE

B. Sources of information concerning consumer demand

BEHAVIORAL OBJECTIVE(S)

1. The student will contrast a customer survey with the want-slip system.

2. Given the sales record of a shoe department in a specialty store for the past year, the student will evaluate and develop a purchase plan for the current year.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Indicate how trade publications and trade services help the retailer decide what to buy. 2. Debate: Are there merchants who can safely rely upon a few reliable suppliers and disregard other resources? 3. Explain how a study of past records helps a retailer determine what to buy. 4. Discuss how a customer survey differs from a want-slip system. 5. Summarize the advantages and disadvantages of using "want slips" to determine customer wants. 6. State how comparison shopping supplements a want-slip system. 7. Debate: Should a small-scale retailer engage in customer surveys? Why or why not?	Duncan, Phillips and Hollander. Modern Retailing Management: Basic Concepts and Practices. Gold. How to Sell Fashion. Jarnow and Judelle. Inside the Fashion Business. National Retail Merchants Association. The Buyer's Manual. Troxell and Judelle. Fashion Merchandising. Wingate and Samson. Retail Merchandising. Wingate and Nolan. Fundamentals of Selling. 9th Ed. Paperbacks: Fashion Buying Fashion Sales Promotion Principles of Personal Selling

IV. BUYING AND SELLING FASHION MERCHANDISE

B. Sources of information concerning consumer demand (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
8. Display samples of trade publications, catalogs, price lists, want slips, sales records, adjustment records. Discuss the uses of each of these.	Trade papers
9. Explain how the buyer is aided in determining customer wants by the information he obtains by analyzing returned goods and adjustments.	
10. Define the term "trend". Why is it essential for buyers to study trends in demand? What sources of information on trends and new demands will a buyer find of greatest value?	
11. Discuss the importance of securing information on consumer demand from manufacturers and their salesmen, research studies, fashion consultants, consumer advisory boards.	

IV. BUYING AND SELLING FASHION MERCHANDISE

C. Store image

BEHAVIORAL OBJECTIVE(S)

1. The student will identify, in writing, three elements that play an important role in creating and enhancing a store's fashion image.

2. Given a list of local stores, the student will choose three and describe the fashion image projected by each store.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Discuss why it is important for a store to have a clear-cut idea of its target group of customers. 2. Define the term "store image". 3. Discuss how a, b, c, and d affects a store's reputation. a. a change in merchandise b. a change in prices c. a change in store appearance d. a change in employee selection policies	Duncan, Phillips and Hollander. Modern Retailing Management: Basic Concepts and Practices. Jarnow and Judelle. Fashion Merchandising. National Retail Merchants Association. The Buyer's Manual. Troxell and Judelle. Fashion Merchandising. Wingate and Nolan. Fundamentals of Selling. 9th Ed. Wingate and Samson. Retail Merchandising. Paperbacks: Fashion Buying

IV. BUYING AND SELLING FASHION MERCHANDISE

C. Store image (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
4. Discuss a business in the community that is trying to change its image. Is it making changes in operations, sales messages, or both?	
5. Discuss "store image" and "store policy". Do they mean the same thing?	
6. Discuss how other retailers can help a retail store improve its image.	
7. Discuss several elements a manufacturer would choose to build his image? a middleman?	
8. Explain how and why store images have been changed in the past several years.	
9. List some of the outcomes of the changes in store image.	
10. What are some of the image-building devices available to an independent store that may be too small to advertise?	

IV. BUYING AND SELLING FASHION MERCHANDISE

D. Store organization

BEHAVIORAL OBJECTIVE(S)

1. Given a list of names and titles, the student will develop a line-staff organizational chart for a department store.

2. After a talk by a local department store manager, the student will describe in writing why the merchandising division is "the hub of the retail store wheel."

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Discuss the primary purpose served by an organizational chart. Discuss its usefulness and limitations. 2. Make transparency of "Department Store Organization Chart" and explain to students how the different divisions in a department store relate to each other. 3. Differentiate between line and staff responsibilities and/or functions. 4. Have an outside speaker from a department store and ask him to discuss the merchandising division as "the hub of the retail store wheel."	Duncan, Phillips and Hollander. Modern Retailing Management: Basic Concepts and Practices. National Retail Merchants Association. The Buyer's Manual. Wingate and Nolan. Fundamentals of Selling. Wingate, Schaller and Miller. Retail Merchandising Management. Wingate and Samson. Retail Merchandising. Paperback: Fundamentals of Selling

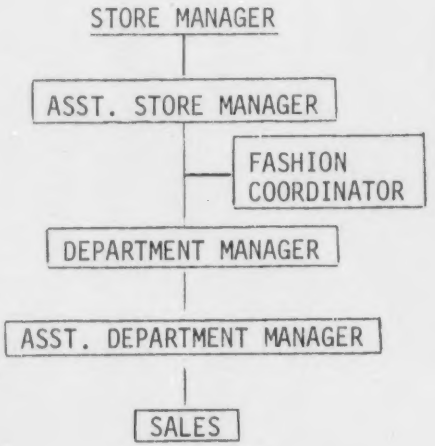
SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES

5. Following the form below, have students list three examples of information that every employee should know about the retail business for which he works. Include information in the following categories: a) store policies; b) merchandise lines carried; c) organization pattern; d) customer services offered.

Store Policies	Merchandise Lines Carried
Example: Goods may be returned within 10 days	Men's wear; name brands; popular prices
Organization Pattern	**Customer Services**
Mr. Smith is merchandise manager	25¢ charge for gift wrapping

IV. BUYING AND SELLING FASHION MERCHANDISE

D. Store organization (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
6. Organize your class as a department store and role play different personnel as they assume the duties of the assigned position. Example:  	

IV. BUYING AND SELLING FASHION MERCHANDISE

E. Merchandising and planning control

BEHAVIORAL OBJECTIVE(S)

1. The student will list in writing the steps taken by a buyer in making purchases.

2. After a field trip to a merchandising mart, the student will describe orally the line carried by a seller, type of merchandise and the approach used toward prospective buyers.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Define the following terms: a. comparison shopping b. hand-to-mouth buying c. open-to-buy d. fashion coordinator e. buying offices f. job lot g. merchandise resources h. national brands i. private brands j. staple merchandise k. resident buying office l. market buying plan 2. Show graphically several sources a buyer has to choose from in selecting his merchandise.	Duncan, Phillips and Hollander. Modern Retailing Management: Basic Concepts and Practices. National Retail Merchants Association. The Buyer's Manual. Wingate and Nolan. Fundamentals of Selling. Wingate and Samson. Retail Merchandising. Wingate, Schaller and Miller. Retail Merchandising Management. Paperback: Fundamentals of Selling

IV. BUYING AND SELLING FASHION MERCHANDISE

E. Merchandising and planning control (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
3. Give the students a project to do similar to the one below: You have been promoted from salesman to assistant buyer in the sportswear department of a department store. The buyer has asked you to give several suggestions about what kinds of merchandise to buy on your trip to the market in two weeks. On a sheet of paper, write a short essay suggesting several sources of information you would use in preparing for the buying trip. 4. Give the students a list of factors the buyer must keep in mind regarding price when he goes to the market to buy merchandise for his store. 5. Have a buyer discuss - a. Why should a buyer think it to his advantage to buy in job lots? b. Explain why it is important that a buyer have a reliable source for his staple merchandise. 6. Explain why it is advantageous for a buyer to go to a central market for his merchandise.	

IV. BUYING AND SELLING FASHION MERCHANDISE

E. Merchandising and planning control (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
7. List advantages and disadvantages of private brands to retailers.	
8. Cut out magazine advertisements of national brands to retailers.	
9. Talk with a store buyer who recently visited a central market. Report to the class the exact steps taken by the buyer in making his purchases. Evaluate his program in terms of its buying effectiveness.	
10. Discuss the pros and cons of spreading purchases among a large number of resources.	
11. Explain how to "view a line." Then have a manufacturer's representative from your home town or a neighboring one show his line to your class.	
12. Have students prepare a paper on the subject, "Resident Buying Offices: Their Development, Services and Probable Future."	
13. Discuss a buyer's responsibilities for maintaining sound and ethical business relationships with resources.	

IV. BUYING AND SELLING FASHION MERCHANDISE

E. Merchandising and planning control (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
14. Arrange a field trip for class members to a merchandise mart.	
15. Invite the buyer for women's wear from a large store in your community to discuss his buying plan and trip to the central market with class members.	
16. Explain the meaning of the term "balanced assortments." Why is it important that stores strive to maintain balanced assortments? coordinated assortments?	
17. Give the meaning of: a) assortment merchandising; b) item merchandising; c) new item.	
18. Discuss factors a buyer should consider when contemplating the purchase of a new item?	
19. List factors the buyer must consider when making purchases several months in advance.	

IV. BUYING AND SELLING FASHION MERCHANDISE

F. Mathematics of fashion merchandising

BEHAVIORAL OBJECTIVE(S)

1. Given the term "mark-down", the student will give three examples of how this term is used as an effective tool of retail merchandising.

2. The student will describe the procedure used in moving merchandise from the receiving station to the consumer.

3. Given ten problems figuring trade discounts, the student will solve eight of them.

4. Given a blank invoice, the student will fill in all the data required for a completed invoice.

5. The student, given five problems figuring mark-on and five problems figuring mark-down, will solve all ten problems.

6. The student will explain the following terms:

   a. 2/10 N/30
   b. Trade discount 10% and 5%
   c. FOB Shipping Point - FOB Destination
   d. Purchase Order

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Define or explain the following terms: a) turnover; b) mark-on; c) planned purchases; d) assortments; e) merchandise control; f) price line; g) price range; h) mark-down; i) invoice; j)pre-ticketing; k) purchase order; l) trade discount; m) FOB shipping point; n) bill of lading; o) cash discount.	Duncan, Phillips and Hollander. Modern Retailing Management: Basic Concepts and Practices. National Retail Merchants Association. The Buyer's Manual.

IV. BUYING AND SELLING FASHION MERCHANDISE

F. Mathematics of fashion merchandising (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
2. Discuss the statement: "Mark-on is the real test of a good buyer."	Wingate and Nolan. Fundamentals of Selling. Wingate and Samson. Retail Merchandising. Wingate, Schaller and Miller. Retail Merchandising Management.
3. Explain: "Open-to-buy". How is it determined? What is its value in classification merchandising?	
4. Discuss the buyer's responsibility in relation to the pricing of merchandise.	
5. Discuss implications of the statement: "Properly used, mark-downs are an effective tool of retail merchandising."	
6. List the major causes of mark-downs.	
7. Discuss the pros and cons of planning mark-downs. What factors should be given careful consideration in planning.	
8. Discuss the relationship between the timing of a mark-down and the amount of reduction needed.	
9. Have a speaker from management discuss with the class mark-ons and mark-downs. Ask him to give examples of writing purchase orders.	

IV. BUYING AND SELLING FASHION MERCHANDISE

F. Mathematics of fashion merchandising (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
10. Outline the typical steps or procedures through which merchandise must go from its original receipt by the store until it reaches the selling department.	
11. Illustrate and discuss specific ways in which branch store stocks might differ from those of the parent department in taste level, assortments offered, timing and methods or presentation.	
12. Define the elements included in the phrase "terms of sale".	
13. Define "trade discount". What purposes does the trade discount serve that are not already afforded by the quantity discount?	
14. Explain the meaning, uses, and legality of seasonal discounts, advertising allowances and brokerage discounts.	
15. Define "loading" and explain why some merchants follow this practice.	
16. Appraise consignment buying from the retailer's point of view.	

IV. BUYING AND SELLING FASHION MERCHANDISE

F. Mathematics of fashion merchandising (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
17. Secure samples of purchase order forms from several stores. Show how each form differs, yet still provides space for all the necessary information that should be on the form. Make a sample purchase order form; duplicate copies in sufficient number to hand to the students.	
18. Secure invoices from several stores. Discuss payment procedures with students. Prepare several handout sheets of problems to give students practice in figuring the discount, determining the date due, amount due if discount is taken, last date for payment in full, advance dating, extra dating, etc.	
19. Explain why the purchase order is made out in duplicate copies.	
20. List the information which a bill of lading contains.	
21. Discuss factors that must be considered in a method of shipment.	
22. Discuss the pros and cons of allowing merchandise to be received in each selling department rather than at a central point.	

IV. BUYING AND SELLING FASHION MERCHANDISE

F. Mathematics of fashion merchandising (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES

23. There are several marking methods used to affix price and other information to an item. On a form similar to the one given below, suggest a marking method or methods for each of the following items; where the marking should be done; by whom. The items are:

    a. a sweater
    b. slacks
    c. a tie
    d. shoes
    e. hosiery

Item	Method of Marking
Example: Glassware	Gummed label Grease pencil

Where Marked	By Whom
Example: In store receiving room	Receiving clerk

24. Prepare handout sheets bearing problems related to mark-on and mark-down so students may learn to figure these percentages.

25. Give the formula for finding: a) mark-up expressed as a percent of retail; b) mark-up expressed as a percentage of cost; c) cost price when the retail price and desired mark-up are known; d) retail price when the cost price and desired mark-up are known; e) initial mark-up percentage.

IV. BUYING AND SELLING FASHION MERCHANDISE

F. Mathematics of fashion merchandising (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
26. State the two major reasons for mark-downs. What can salespeople do to prevent mark-downs? What are some general guidelines to remember in setting the amount of mark-down?	
27. Stores use odd-number pricing, leader pricing, and list pricing for a number of reasons. Select a store that uses all three methods, if possible. If not, select two or more stores that together use these three methods. Interview the store manager, owner, or other person responsible for setting prices to obtain reasons why these practices are used. Use the following questions as a guide for the interview: a. Why do you use odd-number pricing, leader pricing or list pricing? b. What kinds of products lend themselves to these pricing procedures? c. Do customers ever comment on these practices? How? d. Do you advertise these prices? e. How does this pricing practice affect the kind and cost of merchandise you buy?	

TOPIC FOR DISCUSSION

V. PROMOTION OF FASHION

A. Sources of Fashion Information

BEHAVIORAL OBJECTIVE(S)

1. The student will list five sources of fashion information available to the buyer while on a market trip.
2. The student will list and describe two major types of resident buying offices.
3. The student will distinguish between a "fee" type resident buying office and a merchandise broker.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. List and identify several sources a buyer has to choose from in selecting his merchandise. 2. Develop a list of services a buyer might get from a resident buying office upon request. 3. Write a report entitled "What to Buy," containing information given by the manufacturer or his representative. 4. Have the student visit a wholesaler and prepare an oral report. Students should obtain information about the following: (a) size of the trading area covered by the wholesaler; (b) number of salesmen employed; (c) products sold by the firm; (d) special services offered by the wholesaler to his customers.	Duncan, Phillips, and Hollander. Modern Retailing Management: Basic Concepts and Practices Jarnow, and Judelle. Inside the Fashion Business. NRMA. The Buyer's Manual. Troxell, and Judelle. Fashion Merchandising. Wingate, and Nolan. Fundamentals of Selling. Wingate, and Samson. Retail Merchandising. Paperbacks: Fashion Buying Fashion Sales Promotion Trade papers.

V. PROMOTION OF FASHION

A. Sources of Fashion Information (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
5. Have students make a sample buyer's resource file card. It should contain such information as: date, merchandise, resource, contact, terms, and general comments.	
6. Discuss the plan used by a resident buying office in arranging group buying for member stores.	
7. Discuss how a prospective retailer would go about finding a suitable resident buying office.	
8. Explain why stores that specialize in fashion goods should procure the assistance of a market expert in finding good sources for these goods.	
9. Have students irterview a local merchant and find out the following things: (a) the extent of his buying from visiting salesmen; (b) his use of trade journals and market publications as aids in selecting or buying merchandise; (c) the kinds of information provided by his suppliers and the degree to which he uses this service.	
10. Debate one or more of the topics given below. Each student should develop at least four major arguments supporting his position. (a) By eliminating the number of middlemen, the cost of marketing can be reduced; (b) every large department store should engage in central buying; (c) retailers should confine their sources of supply to a small number of carefully selected vendors.	

V. PROMOTION OF FASHION

A. Sources of Fashion Information (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
11. Choose five control markets for particular types of merchandise. Describe the physical facilities which exist in control markets for specific merchandise.	
12. Illustrate and justify this statement: "Organizations with central buyers still depend to a considerable degree on the judgment of personnel in the local store."	
13. Discuss the buyer's responsibilities for maintaining sound and ethical business relationships with resources.	
14. List the major factors that influence the buyer in determining where he should place his order.	
15. Explain the differences between a "fee" type resident buying office and a merchandise broker. Why are these two types of buying offices potentially important to retailers.	

V. PROMOTION OF FASHION

B. Advertising and Display

BEHAVIORAL OBJECTIVE(S)

1. Given a specific item of wearing apparel, the student will plan a sales promotional calendar for a three month period.

2. The student will list three types of vendor aids supplied by producers to retail stores and describe the characteristics of each.

3. The student will identify three types of departmental fashion displays.

4. Given a list of types of advertising media, the student will identify the three types most commonly used by merchants in the local area.

5. After a field trip viewing window displays, the student will evaluate three displays in terms of the criteria discussed in class.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Discuss the benefits of a storewide promotional plan. 2. Discuss the reason why a merchandise item might sell rapidly in one store and slowly in another store. 3. Discuss the means most commonly employed by local retail stores in promoting the sale of fashion goods. 4. List the characteristics of "special sales events." Explain the steps involved in planning and executing them.	Anspach. The Why of Fashion. Gold. How to Sell Fashion. Jarnow, and Judelle. Inside the Fashion Business. Manger. Modern Display Techniques. NRMA. The Buyer's Manual. Troxell, and Judelle. Fashion Merchandising. Wingate, and Nolan. Fundamentals of Selling. Paperbacks: Fashion Coordination Fashion Sales Promotion Periodicals and trade papers. Newspapers.

V. PROMOTION OF FASHION

B. Advertising and Display (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
5. Identify types of vendor aids supplied by producers to retail stores either free or at modest cost. Of what value is each of these to the retail merchant?	
6. Explain what is meant by direct-mail advertising. Show examples of direct-mail advertising.	
7. Secure a speaker from the Better Business Bureau to discuss its activities in connection with retail advertising.	
8. Discuss how the fashion coordinator works with the fashion editor of the newspaper in promoting fashion merchandise.	
9. Some retailers advertise more frequently than others. Check the ads in the local newspaper for one week. Which retailers advertise more frequently? What type of merchandise do they advertise?	
10. Secure a speaker from the advertising department of a local store to discuss "Fashion Promotion through Advertising."	
11. Analyze the fashion columns or pages in the local newspaper. What types of information do they contain.	

V. PROMOTION OF FASHION

B. Advertising and Display (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
12. Ask an advertising salesman from the local newspaper to discuss and demonstrate "Ad Planning and Layout."	
13. Define the buyer's main responsibilities in connection with running an ad.	
14. Discuss the advantages and disadvantages of cooperative advertising, both to the store and to the resource.	
15. Have the students prepare a newspaper ad using a fashion item.	
16. Organize the students into committees. Have the committees secure the advertising rates in the local area for the following media: (a) newspapers; (b) radio; (c) television; (d) billboards.	
17. Have the students prepare a six-month sales calendar for a category of wearing apparel such as sportswear, shoes, handbags, swimsuits.	
18. Explain the difference between "editoralized" merchandise and "advertised" merchandise in fashion magazines.	

V. PROMOTION OF FASHION

B. Advertising and Display (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
19. Discuss: "Windows are an excellent medium for conveying a fashion message."	
20. Discuss the importance of store display and the need for coordinating it with the store's overall sales promotional program.	
21. Suggest desirable guidelines in planning: (a) window displays, and (b) interior displays.	
22. Discuss the conditions under which a dump display would be more effective than a neat, orderly display.	
23. Make a list of the retail stores within the community. Have each student select two or three stores to visit and evaluate the window and interior displays according to criteria given to them. Students should present an oral report on the best and the least desirable display they viewed with reasons why they evaluated the display in this manner.	

V. PROMOTION OF FASHION

B. Advertising and Display (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
24. Each student should plan an interior display and a window display. The displays should be orally evaluated by the class. The class may elect to select the most effective display for promoting the sale of fashion merchandise.	
25. Have each student prepare sketches of several displays using themes appropriate to seasons of the year or holidays.	
26. Have each student select a retail store that advertises in the local newspaper. Ask the student to evaluate the relationship between what is advertised in the paper and what is displayed in the windows and interior. The student should determine if there is a correlation between what is advertised in the newspaper and the merchandise displayed in the windows.	

V. PROMOTION OF FASHION

C. Fashion Shows

BEHAVIORAL OBJECTIVE(S)

1. The student given an organizational chart for a fashion show, as outlined in Unit V, will describe the responsibilities of the director, coordinator, and publicity chairman.

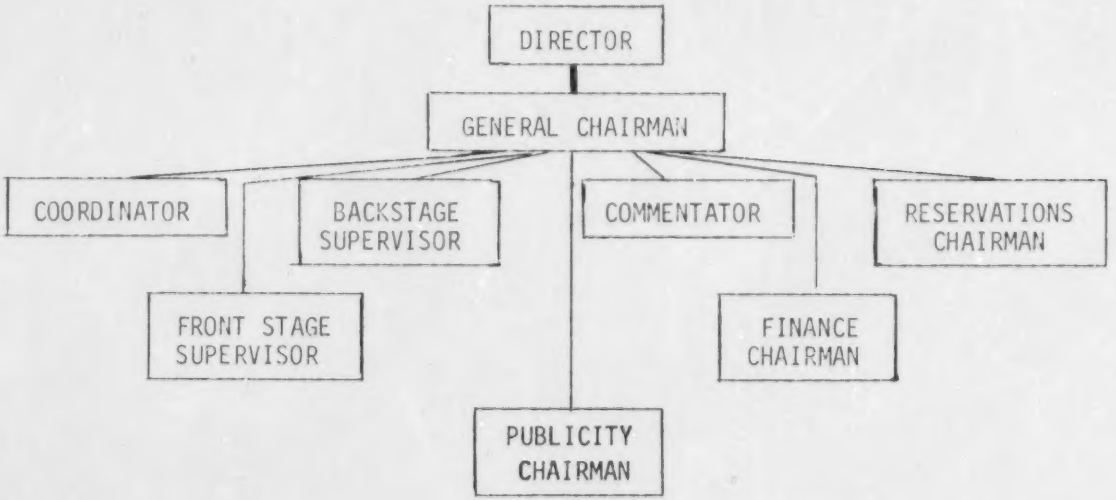
SUGGESTED ACTIVITIES FOR THE INSTRUCTOR	RESOURCES
1. Discuss the characteristics and purposes of the following types of fashion shows: a. introduction of new designs to retail buyers, salesmen, and press b. designer promotions c. development of fashion image d. promotion for local store(s) 2. If a fashion show is scheduled in the community during the period of time the students are enrolled in fashion merchandising, require each student to attend and observe details. 3. Discuss target audiences for fashion shows. 4. Work with a cooperating store in the community and produce a fashion show. All students should be involved, working on committees, modeling, or both.	Paperbacks: Fashion Sales Promotion Fashion Vocabulary and Dictation Anspach. The Why of Fashion. Corinth. Fashion Showmanship: Everything You Need to Know to Give a Fashion Show. Curtis. How to Give a Fashion Show. Gold. How to Sell Fashion. Jabenis. The Fashion Director: What She Does and How to be One. Vecchio, and Riley. The Fashion Makers.

V. PROMOTION OF FASHION

C. Fashion Shows (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

5. Discuss the organizational chart for effective production of a fashion show. Keep in mind that the chart is merely a suggestion; it should be altered to meet the specific requirements of your program. The duties and responsibilities connected with each position are outlined below.



V. PROMOTION OF FASHION

C. Fashion Shows (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

(a) DIRECTOR

Serves as an adviser for the entire production.

(b) GENERAL CHAIRMAN

Takes full charge during the actual fashion show.
Chooses committee chairmen.
Plans the show around a central theme.
Oversees staging, music, scenery, and special production details.
Selects a commentator.
Supervises all advertising and publicity efforts.

(c) COORDINATOR

Chooses garments and accessories to be worn in the show.
Selects models.
Works out the show sequence, length, timing, and the number of models needed.
Prepares copies of the sequence of models, providing one for each committee chairman, and reserving several for posting.
Writes the commentary, including opening and closing remarks and a brief description of each model in sequence. Also includes the price of each garment worn, as well as the store and department in which it can be found.

COORDINATOR (continued)

Types on individual cards, the information needed by each model (order of garments worn, etc.)
Instructs the models in various modeling techniques, stressing that they are to show the clothes and not themselves.
Schedules all rehearsals, including a full dress rehearsal the night before the show.

(d) BACKSTAGE SUPERVISOR

Knows the number of models, their changes, and the line-up sequence.
Selects dressers providing one for every three models.
Chooses starters to check on grooming and accessories and to keep the show moving quickly and in sequence.
Arranges to have "emergency" equipment on hand backstage: A full-length long mirror; sufficient make-up mirrors with good lighting; make-up tables and chairs; hair spray and other cosmetics; sufficient racks and hangers for clothes; an ironing board and iron; sheets for the floor, to avoid soiling garments; tables for accessories; and masking tape, scotch tape, safety pins, and straight pins.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

BACKSTAGE SUPERVISOR (continued)

All Show Merchandise

Places on racks either in the order of show appearance, or by the model's name.
Carefully inspects all garments to be sure that they have been cleaned and neatly pressed.
Assembles all accessories, tagging them with the model's name and line-up number.
Supervises the careful handling of all merchandise.

(e) FRONT STAGE SUPERVISOR

Selects, obtains, and sets up all backdrops and stage props.
Is responsible for all special effects (spotlights, strobe lights, etc.)
Takes charge of all lighting equipment, and gives the necessary instructions to technicians for its use.
Obtains a number of microphones as required, oversees their placement, makes certain they are in working order; re-checks all microphones one to two hours before the show.
Arranges for a runway of the correct length, form, and height with the proper carpeting.

FRONT STAGE SUPERVISOR (continued)

Secures a podium, lectern or table for the commentator's use.
Supervises all musical arrangements; decides when each selection should be played.
Arranges for decorations and door prizes (optional).
Selects hostesses and advises them of their duties.
Arranges for refreshments.
Briefs all technicians, makes certain that all equipment is in working order.

(f) PUBLICITY CHAIRMAN

Arranges for preshow publicity at least three weeks in advance, through newspapers, bulletins, etc.
Invites members of the press to be guests of the show.
Prepares press releases, including pictures of the models in the clothes to be worn in the show.
Is responsible for preparing the program; selects the type style, cover, and format; makes certain that all proper credits are listed.
Arranges for printing of the tickets.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

(g) COMMENTATOR

Works closely with general chairman and coordinator.
Should be well acquainted with the fashion industry.

(h) RESERVATIONS CHAIRMAN

Is responsible for taking all reservations.
Makes charts for the seating of guests.
Sends out guest invitations to members of the faculty and administration, all manufacturers or store executives supplying merchandise for the show, society and fashion editors of local newspapers, and radio and TV newscasters; makes sure to request a reply and issue a deadline before distributing complimentary tickets.

(i) FINANCE CHAIRMAN

Adheres closely to the prearranged budget for the show's production.
Collects, deposits, and disburses all funds pertaining to the show.
Submits a final accounting of all receipts and expenditures to the proper authorities.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

In conjunction with the preceding outline of duties, you may wish to use the checklist below in organizing your fashion show. It can serve as a handy chronological guide to additional considerations.

PRE-PLANNING

___ Clear merchandise availability with the executives, division heads, and buyers of the cooperating stores.
___Develop a script and sequences.
___Reserve a location and date well in advance.
___Check transportation facilities for the models and other members of the cast, the wardrobe, props, set, and equipment.
___Check on security needs.
___Investigate legal clearances connected with child labor laws, liquor commission regulations, and health and fire hazards.
___Arrange fitting dates--for all models.
___Set up rehearsal times.
___Draft memos to everyone connected with the show; distribute responsibility sheets two weeks in advance.

PUBLICITY

___Arrange for newspaper, TV, or radio advertising.
___Send out publicity releases.
___Arrange for window displays to be used by the cooperating stores prior to the show.
___Oversee the production of posters giving complete details of the show, to be displayed in various community establishments.
___Follow up on invitations with telephone calls to the recipients.
___Arrange to have publicity announcements broadcast over the school's intercom system.
___Set up complete photo coverage of the show.

LIGHTING

___Make certain that all lighting equipment is in working order.
___Arrange to have a light man backstage and spotlight men out front; be sure that they are familiar with the show's sequence, as well as the various lighting techniques involved.
___Arrange for proper preshow lighting.
___Secure any theatrical lights needed for the show.

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

SOUND

___Secure the necessary equipment: microphones, tape recorders, phonographs, etc.
___Arrange to have a sound man backstage.
___Determine how music will be presented.

ROOM SETUP

___Make certain that the proper number of chairs, tables, and podiums are secured.
___Diagram and oversee the entire room setup, being sure to allow for the proper number of aisles.
___Obtain a ramp and steps.
___Arrange for someone to operate the curtain during the show.

DECOR PROPS

___Secure the necessary props.
___Construct decorations for both the set and the audience area.

CLOTHES AND EQUIPMENT

___Tape all shoes to be worn in the show.
___Do any last-minute pressing of clothes.
___Have on hand such items as shoe horns, silk squares, and water to refresh the cast.

MODELS

__ Be sure that models understand the wages, responsibilities, and time requirements connected with their appearance.

PROGRAM

___Include in the printed program a welcome to your guests, as well as information on the garments worn, their prices, the proper credits, and notes on the cast.

V. PROMOTION OF FASHION

C. Fashion Shows (continued)

SUGGESTED ACTIVITIES FOR THE INSTRUCTOR

GUESTS

___Arrange to have hostesses to greet and seat all guests as they arrive.
___Set up a registration table; supply name tags to guests.
___Distribute favors as souvenirs.
___Have someone posted at the door during the show to admit any late arrivals.
___Seat Prompters in the audience to encourage response.
___Have the cast mingle with guests after the show.

FOLLOW-UP

___Pay all bills promptly.
___Write thank-you notes for favors done.
___Conduct a written evaluation by the cast and staff to determine the good points as well as what could be improved.
___Compile a file of all notes, and establish a step-by-step procedure which can be used for future shows.
___Select pictures for a scrapbook.
___Return all merchandise to cooperating stores as soon as possible.
___Request that the stores display the garments after the show has been presented to further publicize your efforts.[2]

[2]The organization chart, with duties and responsibilities, and the checklist are from A Professional Guide for Establishing a Successful Fashion Merchandising Program. Hightstown, New Jersey: McGraw-Hill, 1972.

APPENDIX A

SUGGESTED TOPICAL OUTLINE

FASHION MERCHANDISING

DISTRIBUTIVE EDUCATION - SECONDARY LEVEL

SUGGESTED TOPICAL OUTLINE
FASHION MERCHANDISING
DISTRIBUTIVE EDUCATION - SECONDARY LEVEL

Unit I. THE NATURE OF FASHION

A. Sociological - Phychological Aspects of Fashion

1. Significance of dress and adornment in various cultures
2. Basic theories concerning why clothes are worn
   a. modesty
   b. protection
   c. adornment

B. Fashion Terminology

1. Fashion
2. Style
3. Design
4. Taste
5. Fad
6. Classics
7. Apparel

C. Components of Fashion

1. Silhouette
2. Details
3. Texture
4. Color

D. Fashion Cycle

1. Introduction
2. Rise
3. Culmination
4. Decline
5. Obsolescence
6. Length of cycles
7. Broken fashion cycles
8. Long-lived and short-lived fashion
   a. Silhouettes
   b. Color and texture
   c. Accessories
   d. Classics
   e. Fads

E. Factors Influencing Fashion Movement

1. Accelerating factors
   a. Increased buying power
   b. Increased leisure time
   c. Increased education
   d. Social mobility
   e. Sales promotion
   f. Technological advances
   g. Seasonal patterns

2. Retarding factors
   a. Custom
   b. Habit
   c. Sumptuary laws
   d. Religion
   e. Nature of merchandise
      1. Color
      2. Texture
      3. Silhouette
      4. Details
      5. Accessories
      6. Age
      7. Sex
      8. Reduction in buying power
         a. Economic depression - unemployment
         b. Increased taxes
         c. Increased interest rates
         d. War restrictions

F. Theories of Fashion Adoption

1. Trickle-down theory
   a. Adopted by people at top of social pyramid
   b. Mass acceptance
   c. Rejection by social elite
   d. Obsolescence
   e. Merchandising implications

2. Trickle-across theory
   a. Mass communication
   b. Horizontal movement within groups of similar social level
   c. Industry and merchandising strategy to insure mass adoption - mass marketing
   d. Transmission of influence and information within social strata
   e. Merchandising implications
      1. Industry practices
         a. Surveillance and emulation of exclusive and famous designers
         b. Surveillance and emulation of major manufacturers by smaller and less exclusive competitors

2. "Filtering" system
    a. Manufacturers selection of styles available
    b. Trade buyers selection of styles available
    c. Consumer selection of retail styles
    d. Consumer endorsement as accepted fashion

3. Bottom-up theory
    a. Freedom to adopt new styles due to absence of social or traditional restrictions
    b. Freedom to adopt new styles due to security of social position

4. Bridge-Gappers (combine two or more existing elements)
    a. Link between upper and lower classes
    b. Entertainers - Celebrities
        1. Spans gulf between individual and public
        2. Permits identity with wide range in social strata

G. Fashion Acceptance

1. Fashion leaders
    a. Influential leaders
    b. Innovators
    c. Society leaders
    d. People in the news
    e. Varying rates of response to fashion

2. Fashion followers
    a. Feeling of inferiority - need for conformity
    b. Admiration
    c. Lack of interest
    d. Ambivalence (individual wants new fashion but fears it; wait for wide acceptance before buying)

H. Functions of fashion

1. Self Improvement
    a. Physical attractiveness
        1. General health practices
        2. Basic food requirements
        3. Posture; walking-sitting
        4. Grooming
            a. Skin and hair care
            b. Cosmetics
    b. Personal clothing selection
        1. Body shape
        2. Personal coloring
        3. Personality
        4. Roles
        5. Values
        6. Goals
        7. Apparel
        8. Shoes
        9. Belts, gloves, handbags
        10. Jewelry

c. Etiquette (in society, official and professional life)
    1. General conventional uses of established procedures
    2. At home
    3. In public
    4. With peers
    5. Telephone etiquette
        a. Private
        b. In business
d. The interview

2. Design and Selection
    a. Understanding design
        1. Structural design
            a. Line
            b. Shape
            c. Color
            d. Texture
        2. Applied or decorative design
            a. Placement of decoration
            b. Relation to scale of garment
            c. Compatible combination of textures with garment
    b. Apparel selection
        1. Performance
            a. Constructed and functions for intended use
            b. Fits correctly
            c. Provides comfort
            d. Maintains shape
            e. Suitable maintenance requirements
    c. Image reflection
        1. Expresses self concept of individual
        2. Flatters body structure
        3. Appropriate for occasion

3. Use of Fashion
    a. Individual use
        1. Expresses personality and individual differences through clothing
            a. Gain senses of belonging
            b. Convey impressions to others
            c. Convey unconscious impressions to himself
            d. Define status
            e. Play a role
    b. Group use
        1. Emulation of higher social strata
        2. Maintain conformity within own reference group
            a. Family group
            b. School or business associates
            c. Member of a community
            d. Peer group
        3. Indicate occupation
        4. Indicate activity
        5. Indicate age
        6. Indicate sex
        7. Prestigious groups

c. Nation (National Use)
   1. Prepares people for change; causes excitement; relieves boredom
   2. Designates rank and status
   3. Provides motives for higher achievement (positions of higher prestige and power)
   4. Encourages competition
   5. Increases social mobility
   6. Permits change in group identification
   7. Non-verbal communication to retain social order

Unit II. MARKETERS OF FASHION RETAIL ORGANIZATIONS (DISTRIBUTION)

A. History and development of fashion retailing

1. Craft Guild Shop (specialty shop)
2. Bazaars and market places (department and variety stores)
3. The general store (department stores)
4. The peddler (door to door sales)
5. Mail order sellers (mail order houses)

B. Modern distributors of fashion

1. The department store
2. The exclusive specialty shop
   a. Organizational structure
   b. Merchandising
3. Other specialty shops
   a. Organizational structure
   b. Merchandising
4. Junior department stores
   a. Organizational structure
   b. Merchandising
5. Variety stores
   a. Organizational structure
   b. Merchandising
6. Demonstration store
   a. Organizational structure
   b. Merchandising
7. Discount houses
   a. Organizational structure
   b. Merchandising
8. Franchise stores
   a. Organizational structure
   b. Merchandising
9. Supermarkets and drug stores
   a. Organizational structure
   b. Merchandising
10. Boutique shops
   a. Organizational structure
   b. Merchandising

C. Store organization

1. Definitions
2. Principles of organization
3. Store divisions
   a. Division and function
      (1) Finance and Control Division
      (2) Operating Division
      (3) Personnel Division
      (4) Merchandising Division
      (5) Sales Promotion Division
      (6) Branch Stores Division
   b. The merchandising division (chart)
      (1) Functions (expand)

Unit III. BUYING FASHION MERCHANDISE

A. Interpreting customer demand

1. Analysis of the customer and the community
   a. The customer -
      age, occupation, income, family size, race, religion, nationality, renting or buying homes
   b. Recreational, cultural activities available
   c. Location - downtown, branch shopping center, single site
   d. Socio-economic environment of the store
   e. Climate
   f. Businesses or industries within city or trade area
   g. Competition

B. Sources of information concerning consumer demand

1. Trade sources
   Manufactures:
   a. Organized trade shows in marts or hotel suite
   b. Catalogs, price lists, (can indicate trends in specific items, prices, colors, fabrics, designs, etc.)
   c. Buyers or store representatives may visit factories to observe production procedures and quality and evaluate cost of item versus workmanship
   d. Trade publications
   e. Resident buying offices in major markets

2. Store sources
   a. Sales records (unit control) indicate the amount of stock bought, sold, on hand by style number, prices, brands, color, sizes, materials
   b. Want slips indicate merchandise not in stock
   c. Adjustment records indicate returned items and reasons. Distinguish between real reason of return. Record specific manufacturer's name for justified returns such as shrinkage, fading, defects
   d. Maintained mark on report to determine best vendors to maintain profit
   e. Comparison shopping to determine the way in which competition is interpreting and responding to customer demand
   f. The customer to determine preferences
   g. Turn over evaluation

C. Store image

1. Consistently present same image

2. Fashion reputation:
   High fashion - be first in presenting new items
   Popular price - largest category of merchandise within store should be in popular price range
   Discount - wide variety of merchandise in all categories

D. Resources (vendor)

1. Shop "top houses"
2. Brand names
3. Shop as many lines as possible
4. Maintain "open door" policy
5. Develop major resources for quantity purchases
6. Limit number of resources
7. Limit number of price lines

E. Product knowledge

1. Evaluate design or style for fashion appeal
2. Evaluate materials, construction, workmanship in comparison to cost
3. Merchandise suitable for clientele
4. Deal with a reputable manufacturer
5. Understand the promotional policy of the manufacturer
6. Develop a "brands" policy
   a. National brands
   b. Private brands

F. Balancing stocks - assortment plans

1. Determine classifications and sub-classifications
2. Establish basic stock plan in terms of items, colors, prices, etc.
3. Maintain balanced price lines
4. Balance color based on current demand
5. Maintain balance in size ranges
6. Maintain balance between volume fashion items and "ultra" new fashion items

G. Placing orders

1. Preparation for buying
   a. Buying plan with open-to-buy
   b. Know quantities of merchandise on hand, on order and detailed information concerning proposed purchases by classification and price lines for each period or month
2. Plan use of time at market
   a. Tentative and firm appointment schedule
   b. Use services of buying office if available
3. Show room procedures
   a. Control presentation
   b. Secure as much information as possible
   c. Buy each classification separately
   d. Begin with highest price line
   e. Separate items into categories - items to consider, items not wanted

4. Writing orders
   a. Legal contract
   b. Buyer should write order
   c. Use authorized forms
   d. Dispatch to proper area
   e. Purchase order content (terms)
      (1) Name and address
      (2) Ship and invoice
      (3) Order number
      (4) Date
      (5) Delivery date
      (6) Cancellation date
      (7) Terms
      (8) Ship via
      (9) F.O.B.
      (10) Quantity
      (11) Style number
      (12) Description
      (13) Sizes
      (14) Cost
      (15) Retail
      (16) Total cost of order
      (17) Authorization of buyer
5. Pricing merchandise
   a. Factors involved
      (1) Price customer expects to pay
      (2) Apparent value of merchandise
      (3) Season
      (4) Competition
      (5) Price line in department
      (6) Mark on needed for profit
      (7) Cost of merchandise
   b. Markon
      (1) Initial markon
      (2) Maintained markon
      (3) Markon equation
      (4) Markon per cent
      (5) Type of merchandise affects markon
   c. Markdown
      (1) Markdown when merchandise does not sell within reasonable time
      (2) Reasons for markdowns
      (3) Proper timing for markdowns
   d. Transporting, receiving and checking merchandise
      (1) Transportation explanation
      (2) F.O.B. - Shipping point
      (3) F.O.B. - Destination
      (4) Shipping instructions
      (5) Method of shipping

e. Invoice, receiving and marking
   (1) Receiving merchandise from transportation agency
   (2) Record of receipt of merchandise
   (3) Compare invoice of merchandise received with original order
   (4) Mark merchandise
      (a) Price tickets (kinds for individual store and type of merchandise)
      (b) Codes for various merchandise
   (5) Send merchandise to reserve stock or selling floor
   (6) Establish routine for handling exceptions to original order. Examples: damaged merchandise, merchandise shortages, substitutions to original order
   (7) Provisions with accounts payable for merchandise to be paid for at proper time
   (8) Emphasize:
      (a) Dating
      (b) End of month terms
      (c) Cash discounts
      (d) Application of the discount percentage
      (e) Quantity discounts

H. Responsibilities of the buyer

1. Train and supervise sales personnel
   a. Schedule regular meetings
      (1) Create interest and enthusiasm
      (2) Present information on new merchandise, use, care, colors, product knowledge increases rates
      (3) Stress courtesy, loyalty
      (4) Review policy and procedure statements
      (5) Stress good housekeeping
      (6) Give reasons for stock arrangement
   b. Maintaining merchandise control
      (1) Dollar control
      (2) Unit control (retail control)
         (a) Name and description of merchandise
         (b) Cost of merchandise
         (c) Original retail price and price changes
         (d) Merchandise source by name and number
         (e) Number of items on hand by units
         (f) Number on order
         (g) Number received on order
         (h) Number sold
         (i) Number of customer returns
         (j) Number of vendor returns
      (3) Results of unit control information to buyer
         (a) Indicates how specific items are selling
         (b) Aids in determining when to buy
         (c) Reveals slow selling merchandise
         (d) Aids in planning sales events
         (e) Indicates changes in consumer interest

c. Buyer's role in promotion
   (1) Advertising
      (a) Promote major classifications at popular prices
      (b) Have sufficient merchandise on hand to satisfy customer demand and to justify cost of advertisement
      (c) Advertising should have a specific purpose - high fashion, real savings, etc.
      (d) Back advertising with in-store display, informed salespeople
      (e) Insure correct signs
      (f) Inform sales personnel
      (g) Do not buy merchandise merely for cooperation advertising money
      (h) Keep records of customer response to advertising
   (2) Display
      (a) Provides daily stimulant for customers and sales personnel
      (b) Least expensive method of promotion
      (c) Utilize interior and window display
      (d) Arrange merchandise for "multiple" or impluse buying
      (e) Consider risks of damaged merchandise involved in display
      (f) Back window displays with "in depth' quantity of merchandise
      (g) Buy some items for interest value only for store or department image
      (h) Keep a list of items - sizes, colors, etc. on display in windows to be referred to by salespeople
      (i) Coordinate advertising of all types and window display with a prominent display of merchandise within the department
      (j) Extend all promotional events to branch or area stores for maximum profit
d. Careers in buying
   (1) General positions - types of stores
   (2) Qualifications
   (3) Training
   (4) Available positions
      (a) Retail stores
      (b) Buying offices
      (c) Wholesale field

Unit IV. PROMOTION OF FASHION

A. Sources of fashion information

1. Resident buying offices
   a. Independent offices
   b. Store owned offices
   c. Organization and function of resident buying offices
      (1) Merchandise managers
      (2) Market representative - specialists
      (3) Fashion coordinators
      (4) Sales promotion aids and ideas
      (5) Buyer clinics
      (6) Information exchange
      (7) Large volume group purchases
2. Trend and resource information from editorial staff of consumer periodicals
   a. Editorial credit
   b. Trend information from editorial offices
   c. Resource information from editorial offices
3. Information from manufacturer or representative
   a. Trends and current demand
   b. Data on sales, promotion from other stores
   c. Promotion plans of manufacturer
   d. Selling techniques for new merchandise
   e. Regional variation
      (1) Weather
      (2) Timing
      (3) Color, style preferences, etc.
4. Trade associations
5. Trade shows
6. Fashion bulletins
7. Retail conventions
   NRMA
8. Information from other buyers and stores
9. Consumer periodicals
10. Trade publications

B. Sales promotion coordination

1. Responsibility
   Depending on:
   a. Size of store (division)
   b. Coordinate advertising, display, publicity, personal salesmanship
2. Function
   a. Prepare storewide promotional plans
   b. Prepare promotional budgets
   c. Evaluate promotional efforts

C. Fashion promotion through advertising

1. Advertising plan
   a. Specific - season, month, week, special event
   b. Schedule, budget, based on past experience, present conditions, future expectations
   c. Selection of media
      (1) Newspaper
         (a) Ad preparation
         (b) Ad breaks
         (c) Recording results
         (d) Cooperative advertising
            (1) Advantages
            (2) Disadvantages
      (2) Radio
      (3) Television
      (4) Direct mail
         (a) Bill inserts
         (b) Catalogs - brochures
         (c) Personal notes from sales personnel
         (d) Mail-order coupon
      (5) Telephone
      (6) Magazines
         (a) Prestige advertising to emphasize store image
         (b) Selection of merchandise

D. Fashion promotion through display (visual merchandising)

1. Window display - purpose
   a. Entice customers into store
   b. Sell merchandise (multiple selling; direct sell)
   c. Promote an idea (new color)
   d. Store publicity (window free of merchandise)
   e. Convey a message (theme: How To Wear It Windows)
2. Interior display
   a. Departmental displays
      (1) Vignette (small combination of appealing or compatible items)
      (2) Assortment displays (one of each style in stock on display)
      (3) Item display (one piece or several versions of same style)
      (4) Self-selection racks
   b. Additional display aids
      (1) Counter cards
      (2) Sample articles
      (3) Vendor aids
         (a) Forms and fixtures
         (b) Speakers, demonstrators for live display
         (c) Provide props and merchandise for window display

E. Fashion promotion through non-purchased publicity

1. Press release - written statement
2. Telephone calls (to editor of woman's page concerning fashion show)
3. Consultations (answering press questions; providing speakers on request)

F. Fashion promotion through fashion coordination
Objective: Create and maintain a specific fashion image for the individual store

1. Fashion coordinator responsibilities
   a. Publicity activities
      (1) Stage fashion shows
         (a) In store
         (b) Out of store
      (2) Arrange clinics to disseminate information to store personnel
      (3) Arrange speaking engagements for visiting designers, manufacturers, in or out store personnel
      (4) Represent store as speaker on fashion with school, consumer and business groups
      (5) Arrange for tours of home store
      (6) Arrange in-store demonstrations
   b. Service responsibilities to store
      (Reports to top merchandising executives or sales promotion director)
      (1) Visits major markets - multiple showrooms and kinds of merchandise
      (2) Visits offices of consumer and trade publications
         (a) Evaluates current fashion trends in terms of store's image, clientele and merchandising policies
         (b) Supplies advance information (forecasts) to management and buyers on incoming fashion trends
         (c) Warns of waning consumer interest in specific items, colors, styles, etc.
         (d) Assists buyers in selecting merchandise appropriate for their departments
         (e) Assists buyers in correlating merchandise with other store departments
         (f) Plans detailed seasonal forecast
         (g) Plans store promotions
         (h) Plans educational unit for sales personnel
            (1) In store fashion shows
            (2) Audio visual presentations
            (3) Discussion and demonstration of merchandise in stock or incoming
            (4) Informative handouts (developed by manufacturer, training department, or promotion department)

G. Fashion promotion through personal selling
Objective: Concerned with the individual wants, preferences, needs of the consumer

1. Methods of selling
   a. Personal selling
      (1) Assists customer in choice suitable for individual taste, needs, money
          (a) Salon selling
          (b) Self-selection
   b. Mail and telephone selling
2. Requirements for success in selling fashion
   a. Personal qualifications
   b. Fashion and merchandise knowledge
   c. Individual approach
   d. Competent and continuing training

H. Developing a fashion image

1. Determine major customers and requirements
2. Plan assortments for specific clientele by department
3. Plan fixturing, space, services for specific department
4. Have clear cut merchandising policy to guide staff in long range planning
   a. Determine fashion aim
   b. Determine standards of quality
   c. Determine price ranges

I. Types of fashion images

1. Fashion leaders
2. Mass marketers
3. In-betweens
4. Giant retailers
5. Chain organizations
6. Small independent

J. Promotion through the fashion show

1. Purposes of fashion show
   a. Sell merchandise
   b. Increase prestige within community
   c. Introduce new fashions by season
   d. Introduce new lines (perhaps first time carried by store). New designers, new classifications
   e. Stimulate traffic
   f. Educate (the art of dressing)

K. Types of fashion shows

1. Trade shows
   a. Press
   b. Buyers

2. Store shows - formal to informal

   a. In store
   b. Out of store

3. Amateur shows

   a. School sponsored
   b. Non-professional sponsored

L. Cost Factors

1. Personnel involvement

   a. Buying merchandise early
   b. "Rush" expense to have for show and sale

2. Promotion expense

   a. Publicity - T.V., newspaper
   b. Programs, mail, postage

3. Models' fee

4. Dresser's fee

5. Alterations and pressing costs

6. Damaged merchandise

7. Entertainment fee - music

8. Service charge for "out-of-store" location

M. Implementing a Fashion Show

1. Theme

2. Procuring items to be featured

3. Writing commentary

4. Dress rehearsal

5. The show

6. Record results of show

   a. Total cost
   b. Attendance
   c. Sales results

APPENDIX B

SUGGESTED RESOURCES

FOR

FASHION MERCHANDISING

SUGGESTED RESOURCES

The instructional books listed below are all available in soft cover from: Howard W. Sams & Co., Inc., 4300 West 62nd Street, Indianapolis, Indiana 46268.

*Fashion Buying

Covers the different buying jobs in large departmentalized units, chain stores and resident offices. Explains how to use past sales records, forecast demand, know when and where to buy, what and how much. Includes key resources and market coverage.

No. 26044 -- Textbook $5.00
No. 26045 -- Teacher's Manual $5.00

*Fashion Coordination

Covers the diversification of activities of the fashion coordinator. Included: fashion, consumer, trade and retail calendars, sources of information and market activities; planning and production of fashion shows, merchandising seminars and clinics; planning for a new season; working with buying offices, manufacturers, retail stores and textile firms; the fashion stylist handbook, functions, activities. checklists and report forms.

No. 26050 -- Textbook $7.30
No. 26051 -- Teacher's Manual $5.00

*Fashion Sales Promotion

Presents the scope and responsibilities of sales promotion in the fashion industry. Covers objectives and methods of advertising, publicity, public relations, special events, display, direct mail, fashion shows and personal selling as tools of sales promotion.

No. 26040 -- Texbook $5.60
No. 26041 -- Teacher's Manual $5.00

*Fashion Vocabulary and Dictation

A text for the fashion secretarial student or the professional fashion writer. Offers specialized dictation and transcription practice relating to correspondence, reports and other secretarial duties in the fashion industry. Includes drill in vocabulary and terminology from manufacturing to merchandising level.

No. 26058 -- Textbook $5.30
No. 26059 -- Teacher's Manual $5.00

*Internship Program Workbook

Every phase of retail store activity is covered with charts, forms and questions to be filled out. Explains store policies and rules, employment and training, merchandising information, organization, sales promotion and merchandising activities, supervision, systems and procedures. Goal is to build knowledge and confidence while the student is employed on a Work/Study program.

No. 26060 -- Textbook $10.00
No. 26061 -- Teacher's Manual $ 5.00

*The asterisk indicates primary resources.

*Principles of Personal Selling

A sales training manual for Junior Executive Trainees. Provides role playing situations to speed learning best ways to sell. Defines roles of the sales person and personal selling in fashion distribution; understanding customer drives and buying motives; need for necessary product knowledge to service the consumer; mastering techniques of professional salesmanship.

No. 26062 -- Textbook $5.00
No. 26063 -- Teacher's Manual $5.00

*Selected Cases in Fashion Marketing Vol. I. By Nathan Axelrod.

The Case Method--principles, procedures and steps in analysis. Gives sample cases and suggests solutions. Discusses 39 cases in areas of buying and selling. Includes worksheets for student problem analysis. Written in the fashion industry language about problems relevant to the student. Recommended for use with Personal Selling and Buying courses.

No. 26037 -- Textbook $7.30
No. 26039 -- Teacher's Manual $5.00

*Selected Cases in Fashion Marketing Vol. II. By Nathan Axelrod.

The Case Method continued with Cases 40 through 78. Deals with management problems and situations. Student worksheets for problem analysis also included.

No. 26038 -- Textbook $7.30
Teacher's Manual for Vol. I also covers Vol. II.

*Techniques of Fashion Merchandising

Explains how the retailing language of numbers is used as a means of forecasting and communication. Provides a review of basic math. Explains the retail profit-and-loss statement, inventory methods and records, price lines, reductions, markups, purchase planning, terms of purchase. An easy to understand text with well-defined examples, solutions, and exercises.

No. 26042 -- Textbook $7.30
No. 26043 -- Teacher's Manual $5.00

BOOKS

American Fabrics. AF Encyclopedia of Textiles. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1972.

Aesthetics and Clothing. Washington, D.C.: The American Home Economics Association. An annotated bibliography of 1600 books and articles, 1972.

Anspach, Karlyne. The Why of Fashion. Iowa City, Iowa: The Iowa State University Press, 1967.

*Arnold, Pauline, and White, Percival. Clothes and Cloth: America's Apparel Business. New York: Holiday House, Inc., 1961.

Baker, H. G. Rich's of Atlanta: The Story of a Store Since 1867. Atlanta: Division of Research, University of Georgia, 1953.

Ballard, Bettina. In My Fashion. Philadelphia: McKay, 1960.

Beaton, Cecil. The Glass of Fashion, New York: Doubleday & Company, Inc., 1954.

Bell, Quentin. On Human Finery. London: The Hogarth Press, Ltd., 1947.

Bender, Pearl. Muffs and Morals. New York: Morrow, 1954.

Bergler, Edmund. Fashion and The Unconscious. New York: R. Brunner, 1953.

Bertin, Celia. Parts A La Mode. New York: Harper, 1957.

Bigelow, Marybelle S. Fashion in History Apparel in the Western World. Minneapolis, Minn.: Burgess Publishing Company, 1970.

Boehn, Max von. Modes and Manners. Philadelphia: J. B. Lippincott, 1932.

Brenner, Barbara. Careers and Opportunities in Fashion. New York: E. P. Dutton & Co., Inc., 1964.

*Brockman, Helen L. The Theory of Fashion Design. New York: John Wiley & Sons, Inc., 1965.

Burris-Meyer, Elizabeth. This is Fashion. New York and London: Harper, 1943.

Chambers, Bernice G. Color and Design: Fashion in Men's and Women's Clothing and Home Furnishings. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1951.

_____, Fashion Fundamentals. New York: Prentice-Hall, Inc., 1947.

*Chambers, Helen G., and Moulton, Verna. Clothing Selection. Philadelphia: J. B. Lippincott, 1961.

Chase, Edna W. Always in Vogue. Garden City, New York: Doubleday and Company, Inc., 1954.

*Contini, Mila. Fashion from Ancient Egypt to the Present Day. 2nd impression. London: Paul Hamlyn Ltd., 1967.

*Corinth, Kay. Fashion Showmanship: Everything You Need to Know to Give a Fashion Show. New York: John Wiley & Sons, Inc., 1970.

***Craig, Hazel Thompson. Clothing: A Comprehensive Study. Philadelphia: J. B. Lippincott Co., 1968. *Teacher should purchase annotated edition.*

Crawford, M. D. One World of Fashion. Edited by Beatrice Zelin et al. New York: Fairchild Publications, Inc., 1967.

***Recommended as a textbook for high school students.

Curtis, Frieda. Careers in the World of Fashion. Women's Press.

Curtis, Frieda Steinmann. How to Give a Fashion Show. 2nd edition. New York: Fairchild Publications, Inc., 1962.

*Daves, Jessica. Ready Made Miracle. New York: G. P. Putman's Sons, 1967.

Dior, Christian. Christian Dior and I. New York: Dutton, 1957.

_____. Talking About Fashion. New York: Putnam, 1954.

*Duncan, Delbert J., Phillips, Charles F., and Hollander, Stanley C. Modern Retailing Management: Basic Concepts and Practices. Homewood, Illinois: Richard D. Irvin, Inc., 1972.

Epstein, Beryl. Fashion in Our Business. Philadelphia: J. B. Lippincott Co., 1945.

Evans, Mary. Costume Throughout the Ages. 2nd edition. New York: J. B. Lippincott Company, 1938.

*Fairchild, John. The Fashionable Savages. Garden City, New York: Doubleday and Company, Inc., 1965.

Fashion Group, Inc. Your Future in the Fashion World. Edited by Olive Gately. New York: Richard Rosen Press, 1960.

Feldman, E. Fit for Men: A Study of New York's Clothing Trade. Washington, D.C.: Public Affairs Press, 1960.

Ferry, J. W. A History of the Department Store. New York: Macmillan, 1960.

*Flugel. J. C. The Psychology of Clothes. 3rd edition. London: The Hogarth Press, Ltd., 1950. Also New York: International Universities Press, Inc., 1969. (Paperback edition)

Fried, Eleanor L. Is the Fashion Business Your Business? New York: Fairchild Publications, Inc., 1970.

Garland, Madge. Fashion. England: Penquin Books, Inc., 1962.

Garrett, Pauline, and Metzen, Edward J. You Are a Consumer of Clothing. Boston: Ginn and Company, 1967. Available in paperback.

Gawne, Eleanor J., and Oerke, Bess V. Dress: The Clothing Textbook Peoria, Illinois: Chas. A. Bennett Co., Inc. 1969.

Gold, Annabee. How to Sell Fashion. New York: Fairchild Publications, Inc., 1968.

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*Horn, Marilyn. The Second Skin. Boston: Houghton Mifflin Company, 1968.

Hurlock, Elizabeth Bergner. The Psychology of Dress. New York: The Ronald Press, 1929.

Jabenis, Elaine. The Fashion Director: What She Does and How to be One. New York: John Wiley & Sons, 1965.

Jarnow, Jeanette A., and Judelle, Beatrice. Inside the Fashion Business. New York: John Wiley & Sons, 1965.

Kefgen, Mary, and Specht-Touchie, Phyllis. Individuality in Clothing Selection and Personal Appearance. New York: Macmillan, 1971.

*Langer, Lawrence. The Importance of Wearing Clothes. New York: Hastings House, 1959.

Latour, Anny. Kings of Fashion. New York: Coward-McCann, 1958.

Latzke, Alpha, and Hastetler, Helen P. The Wide World of Clothing. New York: The Ronald Press Company, 1968.

Laver, James. Dress. London: John Murray, Ltd., 1966.

*_____. Modesty in Dress. Boston: Houghton Mifflin Company, 1969.

Lester, Katherine Morris, and Kerr, Rose Netzorg. Historic Costume. 5th edition. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1961.

Lester, Katherine Morris, and Oerke, Bess Viola. Accessories of Dress. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1954.

*Levin, Phyllis Lee. The Wheels of Fashion. Garden City, New York: Doubleday and Company, Inc., 1965.

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Manger, Emily M. Modern Display Techniques. New York: Fairchild Publications, Inc., 1964.

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*National Retail Merchants Association. The Buyer's Manual. New York: NRMA, Merchandising Division, 1965. *The National Retail Merchants Association (NRMA), 100 West 31st Street, New York, New York 10001, offers a listing of the publications of its various divisions in an annual catalog.*

Nystrom, Paul H. Fashion Merchandising. New York: The Ronald Press, 1932.

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Patrick, Julia Mockett. Distinctive Dress. New York: Charles Scribner's Sons, 1969.

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Rich, S. A. Shopping Behavior of Department Store Customers. Boston: Division of Research, Graduate School of Business Administration, Harvard University, 1963.

Richards, F. S. The Ready-to-wear Industry, 1900-1950. New York: Fairchild Publications, Inc., 1951.

*Roach, Mary Ellen, and Eicher, Joanne Bubolz. Dress, Adornment, and the Social Order. New York: John Wiley & Sons, Inc., 1965.

*_____. The Visible Self: Perspectives in Dress. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973.

*Rosencranz, Mary Lou. Clothing Concepts. New York: The Macmillan Company, 1972.

Roshko, Bernard. The Rag Race. New York: Funk & Wagnalls Company, 1963.

Ross, Ishbel. Taste in America. New York: Thomas Y. Crowell Company, 1967.

Rudofsky, Bernard. Are Clothes Modern? Chicago: P. Theobald, 1947.

*_____. The Unfashionable Human Body. Garden City, New York: Doubleday and Company, Inc., 1971.

Saunders, Edith. The Age of Worth. Bloomington, Indiana: Indiana University Press, 1955.

Sixty Years of Fashion. New York: Fairchild Publications, Inc.

Snow, Carmel, with Mary Louise Aswell. The World of Carmel Snow. New York: McGraw Hill, 1962.

Spanier, Ginette. It Isn't All Mink. New York: Random House, 1959.

Spears, Charleszine Wood. How to Wear Colors - with Emphasis on Dark Skins. 4th edition. Minneapolis, Minn.: Burgess Publishing Company.

Sternberg, Thomas H., M.D. More than Skin Deep. Garden City, New York: Doubleday and Company, 1970.

Stuart, J. The American Fashion Industry. Boston: Simmons College, 1951.

Tolman, Ruth. Guide to Fashion Merchandise Knowledge. Bronx, New York: Milady Publishing Corp., 1973.

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Uggams, Leslie. The Leslie Uggams Beauty Book. New York: Prentice-Hall, Inc., 1967.

*Vecchio, Walter, and Riley, Robert. The Fashion Makers. New York: Crown Publishers, Inc., 1968.

Whitcomb, Helen, and Long, Rosaland. Charm, the Career Girl's Guide to Business and Personal Success. New York: McGraw-Hill Book Co., 1968.

*Wingate, John W., and Nolan, Carroll A. Fundamentals of Selling. Cincinnati, Ohio: South-Western Publishing Co., 1969.

*Wingate, John W., and Samson, Harland E. Retail Merchandising. 7th edition. Cincinnati, Ohio: South-Western Publishing Co., 1968.

*Wingate, John W., and Schaller, Elmer O., and Miller, F. Leonard. Retail Merchandise Management. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1972.

Wolff, Janet. What Makes Women Buy. New York: McGraw-Hill, 1958.

Young, Agnes (Brooks). Recurring Cycles of Fashion 1760-1937. New York: Harper, 1937.

Zipp, Edith. Personal Improvement for the Career Woman. New York: Glencoe Press, 1970.

PERIODICALS AND TRADE PAPERS

American Fabrics##
24 E. 38th Street
New York, New York 10016

Boot & Shoe Recorder
100 E. 42nd Street
New York, New York 10017

Clothes
Prads, Inc.
47 E. 44th Street
New York, New York 10017

Daily News Record
7 E. 12th Street
New York, New York 10003

Department Store Economist
100 East 42nd Street
New York, New York 10017

Display World
369 Lexington Avenue
New York, New York 10017

Fashion Week
1016 South Broadway Place
Los Angeles, California 90015

Journal of Marketing
American Marketing Association
230 North Michigan Avenue
Chicago, Illinois 60601

Journal of Retailing
432 Commerce Building
Washington Square
New York, New York 10003

Men's Wear
7 E. 12th Street
New York, New York 10003

Stores
National Retail Merchants Association
100 West 31st Street
New York, New York 10001

*Women's Wear Daily
7 E. 12th Street
New York, New York 10003

CONSUMER MAGAZINES

WOMEN'S

Bride's
60 E. 42nd Street
New York, New York 10017

*Glamour
420 Lexington Ave.
New York, New York 10017

Harper's Bazaar
717 Fifth Avenue
New York, New York 10022

*Mademoiselle
420 Lexington Avenue
New York, New York 10017

Modern Bride
1 Park Avenue
New York, New York 10016

*Seventeen
320 Park Avenue
New York, New York 10022

Vogue
420 Lexington Avenue
New York, New York 10017

CONSUMER MAGAZINES (continued)

MEN'S

*Esquire
488 Madison Avenue
New York, New York 10022

Gentlemen's Quarterly
488 Madison Avenue
New York, New York 10022

GENERAL

Ebony
1820 South Michigan Ave.
Chicago, Illinois 60616

Family Circle
488 Madison Avenue
New York, New York 10022

Good Housekeeping
959 8th Avenue
New York, New York 10019

Ladies Home Journal
641 Lexington Avenue
New York, New York 10022

McCall's
230 Park Avenue
New York, New York 10017

Playboy
919 North Michigan Avenue
Chicago, Illinois 60611

Woman's Day
67 W. 44th Street
New York, New York 10036*

##The listings given above are by no means intended to represent the whole spectrum of periodicals valuable to fashion merchandising instructors and students. There are many other publications, covering specialized fields, which the distributive education teacher-coordinator should be encouraged to investigate.

TRADE ASSOCIATIONS AND COMPANIES

Write to the individual associations and companies for information about their educational materials on fashion and textiles. Appropriate visual aids, sales training materials, and promotional merchandising material can often be obtained upon request. *Use official school stationery when making requests for materials.*

Allied Chemical Corp.
Fibers Division
1 Times Square
New York, New York 10036

American Footwear Institute
50 Rockefeller Plaza
New York, New York 10020

American Wool Council
200 Clayton Street
Denver, Colorado 80206

Burlington Industries, Inc.
1345 Avenue of the Americas
New York, New York 10019

Celanese Corp.
Celanese Fibers Marketing Co.
522 Fifth Avenue
New York, New York 10036

Color Association of U.S.
200 Madison Avenue
New York, New York 10016

Cone Mills Marketing Co.
1440 Broadway
New York, New York 10018

Corduroy Council of America
527 Madison Avenue
New York, New York 10001

Cotton Incorporated
350 Fifth Avenue
New York, New York 10001

Cotton Producers Institute
Box 12253
Memphis, Tennessee 38112

Dan River Mills, Inc.
2291 Memorial Drive
Danville, Virginia 24541

Deering Milliken, Inc.
1045 Avenue of the Americas
New York, New York 10018

Denim Council
155 E. 44th Street
New York, New York 10017

E. I. duPont de Nemours & Co., Inc.
1007 Market Street
Wilmington, Delaware 19898

Eastman Chemical Products, Inc.
1133 Avenue of the Americas
New York, New York 10036

Fur Information & Fashion Council, Inc.
101 W. 30th Street
New York, New York 10001

Good Housekeeping Institute
8th Ave. & 57th Street
New York, New York 10019

International Silk Association
185 Madison Avenue
New York, New York 10016

Irish Linen Guild
1271 Avenue of the Americas
New York, New York 10020

Jewelry Industry Council
608 Fifth Avenue
New York, New York 10020

TRADE ASSOCIATIONS AND COMPANIES (continued)

Leather Industries of America
411 Fifth Avenue
New York, New York 10020

M. Lowenstein & Sons, Inc.
1430 Broadway
New York, New York 10018

Man-Made Fiber Producers Ass'n., Inc.
350 Fifth Avenue
New York, New York 10001

Men's Fashion Ass'n of America
1920 Avenue of the Americas
New York, New York 10019

The Men's Tie Foundation, Inc.
432 Park Avenue
New York, New York 10016

Millinery Institute of America, Inc.
10 E. 40th Street
New York, New York 10016

Munsell Color Corp.
2441 No. Calvert Street
Baltimore, Maryland 21218

National Institute of Dry Cleaning
909 Burlington Avenue
Silver Springs, Maryland 20910

National Cotton Council of America
P.O. Box 12285
Memphis, Tennessee 38112
or
350 Fifth Avenue
New York, New York 10016

National Retail Merchants Ass'n.
100 West 31st Street
New York, New York 10001
The NRMA offers a listing of the publications of its various divisions in an annual catalog.

National Shoe Manufacturers Ass'n.
342 Madison Avenue
New York, New York 10017

The J. C. Penney Co., Inc.
Education & Consumer Relations Dept.
1301 Avenue of the Americas
New York, New York 10018

Sears, Roebuck and Company
Consumer Information Services
Dept. 703 - Public Relations
303 East Ohio Street
Chicago, Illinois 60611
Write for catalog of learning aids.

Soap and Detergent Association
475 Park Avenue, South
New York, New York 10016

Springs Mills, Inc.
Public Relations Department
Fort Mill, South Carolina 29715

J. P. Stevens & Co., Inc.
1460 Broadway
New York, New York 10036

Textile Distributors Association
1040 Avenue of the Americas
New York, New York 10018

Wool Bureau Inc.
360 Lexington Avenue
New York, New York 10017

GOVERNMENT AGENCIES

Superintendent of Documents
U.S. Government Printing Office
U.S. Department of Agriculture Bulletins
Washington, D.C. 20402

APPENDIX C

SUGGESTED EQUIPMENT FOR DISPLAY FOR FASHION MERCHANDISING

SUGGESTED EQUIPMENT FOR DISPLAY FOR FASHION MERCHANDISING

The following is a list of pointers and equipment to consider when purchasing items for use in classroom display training. Possible suppliers are also listed. It is important to remember that both lists are only suggestions and that they are incomplete in that the number of possibilities are without limits.

WINDOWS:

For a dramatic effect and in order to make the surroundings less apparent, the walls inside the window should be painted black. Carpets should be dyed black.

Track lights which may be positioned by sliding along a track are recommended for overhead window lighting. Colored lenses may be snapped on and off.

Focal side lights are also suggested.

FREE STANDING UNITS:

Showcases which are designed for maximum display (full or half vision) are desirable. Showcases should be purchased with lighting fixtures, locks, and casters.

Shadow boxes may be purchased as free standing units or a simple frame may be constructed and mounted on the wall. A single spotlight on each is effective.

Shelving units serve many purposes.

Free standing mannequin platforms should accommodate all types and sizes of mannequins and action forms.

MANNEQUINS:

Mannequins should be chosen that are best suited for the article at hand and the specific type of customer to be reached.

When purchasing more than one mannequin for use in the same display be sure that the heads may be turned to face each other.

If possible purchase two mannequins of the same type (two junior, two missy). These mannequins represent two entirely different looks and should not be displayed together.

Check these points when purchasing mannequins:

1. Look for a versatile personality in a mannequin.
2. Avoid regal poses.
3. Look for the break where the torso comes apart. Be sure the break is at bikini height, not at the natural waist.
4. Watch for too thick waist when purchasing male mannequin; be certain that the waist is low. A high-waisted mannequin looks awkward.

Glass bases or stands look better, but are easily broken and expensive to replace. Metal bases should be purchased for student use.

Abstract junior mannequins are perhaps more durable for student use as they have no facial features and often require no wig.

Consider purchasing re-built or refinished mannequins.

Old mannequins may be repaired and refinished. New wigs and parts may be purchased. Special effects and finishes may be applied.

Local retail wig shops are sometimes willing to donate "trade-in" wigs.

FORMS:

Three-fourths standing forms, minus heads, are widely used in most store situations.

Look for full, rounded necks and shoulders to give a natural effect to collars and necklines without folding and pinning.

Look for natural bust lines.

An essential requirement is that the form be constructed of a material which may be pinned into.

Wicker or rattan forms are inexpensive and effective for displaying sportswear and lingerie. Look for good workmanship in these so that clothing will not be damaged.

Men's suit forms are the only means of displaying a suit effectively. Choose suit forms with a jersey covering for pinning. Armless forms with sleeve pads are preferred.

Men's shirt forms should have nautral finished arms so that short-sleeved shirts may be shown as well as long-sleeved shirts.

Boutique heads (millinery forms with painted faces and hair) are versatile and should be considered.

Abstract millinery and wig forms with one arm are also worth considering.

Velvet jewelry displayers work well in many types of displays.

PROPS:

Chrome or plastic chain for suspending merchandise.

Boutique hangers (wooden hangers with painted faces) and chrome or gold hangers could be used in many ways.

Plexiglas or lucite cubes add a sophisticated look. Small ones which open to allow an article to be placed inside may be purchased and aid in security as well.

Wooden cubes are often heavy, but do have certain advantages: they do not scratch and they may be painted or covered.

Look for an old fashioned wooden coat rack.

Consider purchasing a small plexiglas ladder or use any wooden one.

Nail kegs are inexpensive and add a variety of looks.

Wooden frames or shadow boxes are easily made or purchase these and hang on the wall or place on the floor to display accessories.

Small spiral staircases may also be placed on the wall or floor. These are generally made of wrought iron.

Easels are effective means of displaying signs.

Driftwood or grape root are attractive fixtures for showing shoes, jewelry, accessories or for draping clothing.

A small tiered lucite with brass table can be used in window and interior displays.

Window and display stands are available as pedestal bases to which tops may be added for displaying shoes, handbags, signs, blouses, lingerie, etc. Tops and bases are priced separately or in kits.

Telephone wire spools may often be obtained at no cost and may be painted or covered.

Mirrors used to reflect either the back or front of mannequins offer an unusual look.

Some department stores sell used fixtures, props, and materials at the end of each year.

MATERIALS AND SUPPLIES:

A tool kit is a must. Purchase a handy plastic tray with center carrying handle and place the following in it: tack gun, staples, staple remover, large pins, matt knife, hammer, screwdriver, florist wire, and dust cloths. Also include tape, tape measure, pliers, wire cutters, thumb tacks, nails, and hooks.

Fome-Cor is a rigid, lightweight graphic arts board. It may be painted, silk screened, laminated, embossed, die cut, and scored. It is easily cut with a sharp matt knife. Fome-Cor is available in thickness ranging from 1/8" to 1/2".

Mylar paper is a metallic paper which comes in a variety of colors and graphic designs. It would be effective as a backdrop or could be used to cover flats, boxes, etc.

Seamless paper may be purchased in all colors, patterns, and woodgrains.

Posters and photo blowups could be used in many ways.

Felt is an important material to have on hand.

Ferns and seasonal flowers should be included as basic display stock.

Bamboo is a versatile foliage.

Scatter flakes, pebbles, cork, or grass may be purchased in many colors for use on floors.

Fish net may also be used in a great many ways.

Work tables which are used for cutting and painting should be topped with a heavy fiber board.

Paints should be available at all times. Acrylic paints are necessary for painting Fome-Cor, styrofoam, flowers, and other accessories.

Seasonal display kits are available and usually include foliage, paper, and various decoratives in very small amounts. Visual Merchandising Managers interviewed felt that the cost of these are much too high for the content and quality and could be purchased separately for less. Another point to consider: these kits could tend to limit student creativity.

PUBLICATIONS:

Display World Magazine, a monthly publication, in which suppliers advertise new fixtures and materials; special features and articles are interesting and helpful.

The Retail Reporting Bureau publishes three pictorial services: "Views and Reviews," glossy photos of windows from stores around the country. "Store Planning Service," is a series of photos of store layouts, exteriors and interiors. "Special Interior Ideas," includes ideas and pictures of interior displays. The Retail Reporting Bureau will send samples of these publications upon request.

Merchandise Display News also publishes a "Interior Displays" pictorial service.

ADDRESSES OF POSSIBLE SUPPLIERS:

GENERAL:

Artistry Designs
P.O. Box 011
Conover, N.C. 28613
Foliage*

Atlanta Store Equipment Co.
741 Monroe Drive NE
Atlanta, Georgia 30308

Austen Display, Inc.
133 W. 19th Street
New York, New York 10011
Background Materials, Posters

The BD Company
P.O. Box 3057
2011 W. 12th Street
Erie, Pennsylvania 16512
Seamless Paper

Bernard Schwartz and Co.
480 E. 144th Street
Bronx, New York 10454

Carolina Paper Co., Inc.
127 E. 27th Street
Charlotte, N.C.
Fome-Cor

Central Shippee, Inc.
24 W. 25th Street
New York, New York 10010
Felt

Colorado Dye and Chemical, Inc.
P.O. Box 601
Boulder, Colorado 80302
Paints

Consolidated Display
901 S. 5th Ave.
Maywood, Illinois 60153
Scatter Flakes

Display Associates
930 Newark
Jersey City, New Jersey
Foliage

Eaton Brothers Corp.
Hamburg, New York 14075

Fix-Play Inc.
2300 1st Ave., North
Birmingham, Alabama 35203
(Member: DECA National Advisory Board)

Garrison Wagner Co.
2018 Washington Ave.
St. Louis, Missouri
Foliage

Earl W. Gasthoff Manufacture Co.
810 E. English Street
Danville, Illinois 61832
Foliage

Jackson Store Fixture & Display Inc.
P.O. Box 21444
Greensboro, N.C. 27420
Inexpensive Mannequins

Neidermaier Display Inc.
91 5th Ave.
New York, New York
Flats

*Specific items recommended for purchase from these suppliers.

Sama Plastics
600 Palisade Ave.
Union City, New Jersey 07087
Small Build-ups, Cubes, Forms

SELRITE
Educational Equipment, Inc.
47 West 34th Street
New York, New York 10001
(Member: DECA National Advisory Board)

Stanley Fixtures
P.O. Box 616
Norwood, N.C. 28128
Cases

Superior Paper Specialties, Inc.
2525 N. Capaloma Drive
Appleton, Wisconsin 54911
Mirrors

Trim Corp. of America
10 West 20th Street
New York, New York 10011
Mylar Paper, Hangers

Wescal
Wire and Chain, Inc.
1424 No. Spring Street
Los Angeles, California 90012
Chain

MANNEQUINS AND FORMS:

L. A. Darling Co.
306 South Clay Street
Coldwater, Michigan 49036
Forms

Morel Jewelry Display, Inc.
38 West 32nd Street
New York, New York 10001
Velvet Neck Trays

Shoe Form Company
26 Aurelius Avenue
Auburn, New York 13022

Wolf and Vine, Inc.
1490 Bauchet St.
Los Angeles, California 90012

Stone Mason and Associates
197 Marray Drive
P. O. Box 80406
Atlanta, Georgia 30341
Good Wigs

D. G. Williams, Inc.
498 7th Avenue
New York, New York 10018
Moderately Priced Town 'N Country Line

MANNEQUIN REPAIRS AND REFINISHING:

A 'n J Mannequin Studio
349-C Peachtree Hills Ave.,N.E.
Atlanta, Georgia 30305

Dorothy S. Lunch Studios, Inc.
669-673 Melvin Drive
Baltimore, Maryland 21230

Original Mannequin
3320 Tuckasseegee Road
Charlotte, N.C. 28201

LIGHTING:

Lustra
180 Manor Road
East Rutherford, New Jersey 07073
Track Lights